



Digitized by the Internet Archive
in 2025 with funding from
Graduate Theological Union

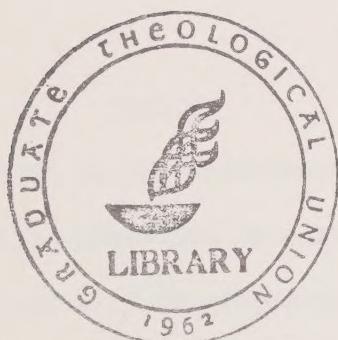
<https://archive.org/details/visualmaterials100unse>

SERIES

THESES

- 1941

VOLUME 11



PACIFIC SCHOOL OF RELIGION

34442

33348 T

1961

20

July 11



BALTIMORE SCHOOL OF MEDICINE

VISUAL MATERIALS
IN
RELIGIOUS EDUCATION

ETHEL WEAVER
B.S., University of Idaho, 1927

THESIS
Submitted in the Department of
Religious Education in partial
fulfillment of the requirements
for the Degree of Master of Arts
in Pacific School of Religion

1941



ACKNOWLEDGMENTS

I wish to express my deep appreciation for the inspiration, helpful guidance, and kind encouragement of Dr. Walter J. Homan. I also wish to acknowledge with thanks the interest and assistance I have received from Dr. C.C. McCown.

Ethel Weaver.

TABLE OF CONTENTS

	Page
Acknowledgments	ii
List of illustrations	v
Chapter	
I. RELIGIOUS EXPERIENCE THROUGH VISUAL AIDS	1
Definition of Visual Instruction	6
History of the Use of Visual Aids.	7
The Value of Visual Materials	8
II. TYPES AND SOURCES OF VISUAL AIDS	14
Flat Pictures	15
Projected Still Pictures	29
The Moving Picture	32
Maps and Charts.	36
The Sand-Table	47
Other Visual Aids.	50
III. THE USE OF VISUAL AIDS IN THE LOCAL CHURCH	56
The Present Use of Visual Materials	57
The Suggested Use of Visual Aids	60
The Local Visual Education Committee	67
Suggested Equipment for the Local Church	68
IV. WORSHIP WITH VISUAL AIDS	89
The Place of Worship	94
Graded Worship	102
Visual Materials of Worship.	111
Services of Worship.	121
V. INSTRUCTION WITH VISUAL AIDS	131
Definition and Aims of Religious Education .	132

Chapter	Page
Methods of Instruction	134
Visual Aids to Bible Study	138
Visual Aids in Other Subjects.	158
Graded Visual Materials.	171
VI. CONCLUSION	204
Appendix	208
Bibliography.	214

LIST OF ILLUSTRATIONS

Plate	Page
I. Wood: Twelve Years Old	3
II. A Palestinian Home	4
III. Models of Palestinian Homes.	5
IV. Points of Interest	18
V. Lacquered Pictures	23
VI. Design of a Small Easel.	26
VII. Design of a Large Easel.	27
VIII. Designs of Screens	37
IX. Example of a Political Map	39
X. Example of a Physical Map.	40
XI. Example of an Historical Map	41
XII. Example of an Outline Map.	42
XIII. Example of a Picture Map	43
XIV. Examples of Charts	46
XV. Example of a Blackboard Sketch	55
XVI. Visual Aids to Attendence.	64
XVII. An Illustrated Order of Service.	65
XVIII. An Illustrated Record of Promotion	66
XIX. Wood: The Holy Family in Egypt	71

Plate		Page
XX. Wood: Of Such Is the Kingdom of Heaven		72
XXI. Wood: The Sermon On the Mount		73
XXII. Wood: The Call of the First Disciples.		74
XXIII. Wood: The Last Supper		75
XXIV. Nelson Series: Samuel Hears the Call		76
XXV. Nelson Series: The Law Given On Mount Sinai.		77
XXVI. Nelson Series: David Anointed King		81
XXVII. Nelson Series: The Burning Bush		82
XXVIII. Wood: No Room In the Inn		83
XXIX. Wood: The Hilltop At Nazareth.		84
XXX. Hofmann: Christ in Gethsemane.		85
XXXI. The Temple of Artemis		95
XXXII. Rheims Cathedral		96
XXXIII. A Small Country Church		98
XXXIV. St. Paul's Cathedral		99
XXXV. Cologne Cathedral.		101
XXXVI. Reynolds: The Child Samuel at Prayer		105
XXXVII. A Primary Worship Center		106
XXXVIII. A Triptych		107
XXXIX. A Worship Center for Young People.		110
XL. Millet: The Gleaners The Angelus.		112

Plate		Page
XLI.	Millet: Feeding Her Birds Breton: The Song of the Lark	113
XLII.	Raeburn: A Boy With a Rabbit Watts: Sir Galahad	114
XLIII.	Hofmann: Christ and the Doctors.	116
XLIV.	Plockhorst: The Good Shepherd.	117
XLV.	Hofmann: Christ and the Rich Young Ruler . . .	119
XLVI.	Flowers	120
XLVII.	Carter: The Squirrels.	123
XLVIII.	Galloway: Christ of the Andes.	125
XLIX.	Hunt: The Light of the World	128
L.	The Books of the Bible	143
LI.	The Pyramids and the Sphinx.	144
LII.	Nazareth and the Hill Country.	145
LIII.	Bethlehem	146
LIV.	A Useful Magazine Picture.	147
LV.	Galilee.	148
LVI.	Jericho.	149
LVII.	A Bedouin Family in Their Tent	150
LVIII.	Natives Grinding Corn.	151
LIX.	A Carpenter Shop	152
LX.	The Ruins of an Acropolis.	154
LXI.	The Oldest Known Map	155

Plate	Page
LXII. Japanese Girls	156
LXIII. An Arctic Family	157
LXIV. Abraham Lincoln.	160
LXV. Florence Nightingale	161
LXVI. Bayes: The Departure of the Mayflower.	163
LXVII. Two Nature Pictures.	164
LXVIII. The Cruciform Church, and Crosses.	166
LXIX. Symbols.	167
LXX. St. Denis Abbey.	168
LXXI. Nelson Series: The Babe Among the Bulrushes.	176
LXXII. Correggio: Holy Night.	177
LXXIII. Plockhorst: Christ Blessing Little Children.	178
LXXIV. Nelson Series: The Dove Returns to Noah. . .	182
LXXV. Wood: The Good Samaritan	183
LXXVI. Plockhorst: Christ's Entry Into Jerusalem. .	184
LXXVII. Wood: Peter At the Tomb.	185
LXXVIII. Sargent: Hosea	189
LXXIX. Sargent: Isaiah.	190
LXXX. Sallman: The Son of Man	191
LXXXI. Zimmermann: Christ and the Fishermen	192
LXXXII. Wood: The Return of the Prodigal	193
LXXXIII. Wood: The Nobleman at Cana	194

Plate	Page
LXXXIV. Spurgenberg: Three Marys at the Tomb	195
LXXXV. Nelson Series: Ruth and Naomi.	198
LXXXVI. Wood: The Feet-Washing	199
LXXXVII. Wood: The Storm on the Lake.	200
LXXXVIII. Wood: Nicodemus With Our Lord.	201

RELIGIOUS EXPERIENCE THROUGH VISUAL AIDS

Chapter One

RELIGIOUS EXPERIENCE THROUGH VISUAL AIDS

One sunny Spring morning a group of fourth grade boys and girls sat in a small, poorly lighted class room in a western church and listened to the teacher read these words,

"The materials used in houses (in Palestine) vary with the levels of the country. The mountain homes are of stone. Those on lower lands are built of sun-dried bricks with thatched roofs covered with clay. In the villages the houses are placed close together except for small walled-in enclosures used for sheep-folds, through which people usually pass when entering the home.

The walls of the house are three to four feet thick and roofed with a dome of stone or thatch coated with clay. A steep, unrailed outside stairway leads to the roof, the flat part of which is used for drying figs and raisins, and as a sitting room for the family during the hot weather.

The home itself usually consists of one large square room. Two thirds of the space is occupied by a raised platform (*El mastaby*) some six or eight feet above the ground supported by arches of masonry. The raised space furnishes the living quarters of the family, while the lower part is used for animals. A few narrow stone steps lead up to the mastaby. Until about half a century ago it was considered unsafe to build windows in a house because of robbers and other enemies. Now most homes have two small windows high up from the ground which furnish light and ventilation for the entire house!"¹

Two of the girls looked idly out of the window with yearning in their eyes, while a third drew pictures of birds on the fly-leaf of her lesson quarterly. Three boys on the far side of the room secretly displayed their newly acquired marbles.

After the Church School had been dismissed the teacher of this class complained to a friend, "My students pay almost no attention to

¹ Rena L. Crosby, The Geography of Bible Lands (New York: Abingdon Press, 1921), p. 142 f.

what I say, and they have such poor memories! Today I asked them what last week's lesson was about and there wasn't one who could tell me about it."

In another Church, not many miles away, another group of fourth grade boys and girls in the Junior department of the Church School were studying the same lesson on the "Homes of Palestine." Their room was light and airy for the girls had made bright curtains for the windows and the boys had painted the woodwork a soft deep ivory. On one wall hung a nicely framed copy of "Twelve Years Old" by Elsie Anna Wood. (Plate I) On another wall was a copy of "Hilltop at Nazareth" by Wood, showing the boy Christ standing amid the wildflowers and looking off over the little town of Nazareth. Back of the teacher was a blackboard and a simple map of Palestine.

The windows of this room were open wide and the curtains moved gently in the spring breeze, but the interest of these children was not on the outside world, nor did they seem to hear the birdsongs from the nearby trees. On the table in the center of the room had been placed many pictures concerning the homes of Palestine. Some of these had been collected by the children during the week and some had been brought in by the teacher. Both boys and girls were proudly showing the ones they had found, and looking at those their friends had brought.

The group moved over to the table in a corner of the room in order to see a model of a home of Palestine. It was a simple wooden model showing the divided floor level with narrow steps leading up to the mastaby. In one corner of this upper level was a rude fireplace



TWELVE YEARS OLD.

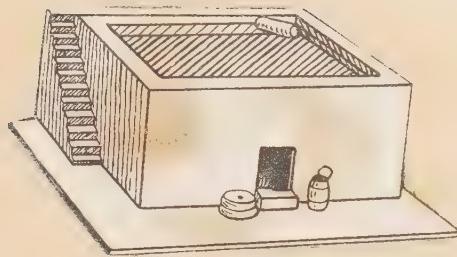
"They found him in the Temple, sitting in the midst of the doctors."
St. Luke : 2-46.

S.P.C.K. W. 1036.

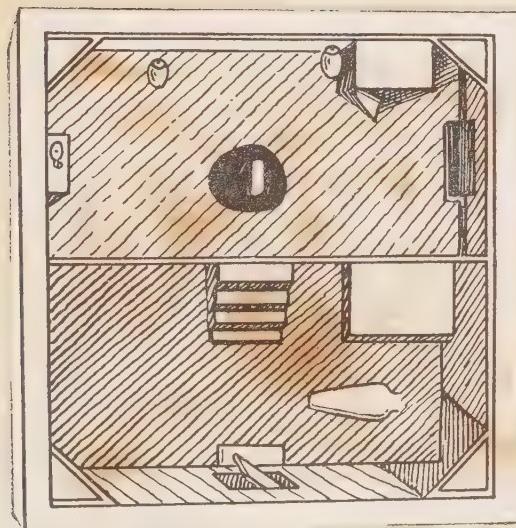
Made in Great Britain



Plate II
A Palestinian Home



Model of a Palestinian Home



The Inside of the Home

without a chimney, and in front of this two women (made of pipe cleaners, with cotton faces and crepe paper dresses) were grinding flour. Jars for water and olive oil, and a decorated chest were placed against the wall. One lady reclined upon a pad, or mattress, on the floor. Other pads were piled on a shelf-like bench, ready for the use of the rest of the family at night. On the lower floor level a clay donkey, made by one of the children, waited patiently. A steep stairway led to the roof, which could be removed at will to allow a view of the interior of the house.

The children listened intently as the teacher told of the home life of the people of Palestine, and in the informal period that followed they examined the model to their satisfaction and asked many questions. They would not soon forget the information they had received. This teacher was making use of visual education.

In the last few years the term "visual education" has often been used loosely to mean the use of pictures projected on an illuminated screen. Mrs. Anna Verona Dorris says,

Visual instruction simply means the presentation of knowledge to be gained through the "seeing experience." The "seeing experience" has always been man's simplest and most natural means of gaining information.¹

Visual materials are used for the purpose of achieving more effective and lasting results in teaching. "They are a means to an end rather

¹ Anna Verona Dorris, Visual Instruction In the Public Schools (Boston: Ginn and Company, 1928), p. 6.

than an end within themselves."¹

As far back in history as the time of the cave man visual aids were used. Prehistoric man carved crude pictures on the walls of his cave in order to convey his ideas. From these early symbols our first letters were evolved. Later clay was used for the modeling of figures, then civilized man used stone for sculpturing. The artist then used the brush and paint to convey his impressions, and now we have modern photography with projected pictures.

Even today we often resort, consciously or unconsciously, to picture writing in our eagerness to make our mental concepts appreciated and understood by others. How often an enthusiastic salesman will automatically take his pencil and business card out of his pocket, and hastily draw a diagram or crude picture so as to emphasize or explain some idea more concretely by appealing to the eye as well as to the ear. Similarly, classroom blackboards are often profusely decorated with various types of sketches, artistic or grotesque, as the case may be, which indicate a teacher's effort to clarify the meaning of some new idea by making use of pictorial illustrations.²

One need only to glance through the pages of any of our popular magazines of the day to realize how well the advertising men understand the value of the eye-appeal. In fact, many companies have written their advertisements in the form of comic strips. The great popularity of the "picture" magazine is another indication of the enjoyment adults find in visual instruction.

About 400 years ago Comenius gave the world its first illustrated text-book for children. It was called Orbis Pictus or The

¹ Ernest J. Arnold, "Why Visual Education," International Journal of Religious Education. Vol. XIV. (Nov., 1937), p. 6.

² Dorris, op. cit., p. 70.

World in Pictures. Since that time educators have sought to aid the understanding of students by means of pictures, maps and diagrams in textbooks, and models and objects to be used in the class room. At the present time pictures occupy approximately one half of the space of many of the children's books, and account for more than one half of the cost of publishing a book.¹

After the first grade teacher has succeeded in building up a slight vocabulary in reading, she usually introduces the first book by having the children tell the story from illustrations.

Pictures are also valuable supplements to books and magazines for older children and even for mature adults, as is evidenced by their increasing use. They help to clarify the content, and make experiences more concrete and real.

Small children should have access to books which contain more picture than content. An interesting sentence, phrase, or even a word may suffice.²

We have hardly begun to realize the possibilities of impressing religious truths upon the student by means of visual materials. Dr. Paul Vieth says,

There are so many things to teach, so little time in which to do it, that we are constantly oppressed by our inability to accomplish more. Moreover, there is the baffling experience of inability to make clear our deepest meaning and experiences because words are so inadequate as a means of communication.... Pictures are one way of giving reality to teaching such as words cannot. Not every teaching can be given by means of pictures, but when it is possible so to communicate, it is only common sense to use this means.³

¹ George Herbert Betts and Marion O. Hawthorne, Methods in Teaching Religion (New York: Abingdon Press, 1925), p. 151.

² Frieda Kiefer Merry and Ralph Vickers Merry, From Infancy to Adolescence (New York: Harper and Bros., 1940), p. 226

³ Paul Vieth, "Teaching With Film Slides," International Journal of Religious Education Vol. XVII. (December, 1940), p. 14.

Pictures are only one form of visual aid materials. In her book dealing with the sandtable Lillie A. Faris says,

The whole Sunday School world is just beginning to recognize the fact that a very large percent of the child's learning comes through the eye. To be sure, there have been a few teachers and a few schools that have been awake to this fact for several years, but in the main the schools are just beginning to see the great need; therefore, the demand for pictures, blackboards, object-lessons of all sorts is far greater today than ever before in the history of the world, and the introduction of the sand-table into the Elementary department heralds a comprehensive instruction for its children.¹

Many religious educators believe that the Church School has not given sufficient thought to the importance of visualization. Marie Cole Powell remarks,

Education through the eye-gate is a sure process and one deserving careful attention from the teacher who wants to enrich his teaching equipment. Our teaching has paid altogether too little attention to visual education--to the study and appreciation of great pictures as an aid to religious development.²

It has often been said that a child remembers ten percent of what he hears and fifty percent of what he sees. "Both experience and the psychology of education agree that certain ideals and impressions are carried into the mind more effectively through the eye than through speech."³ This is true for all ages of students. At the Harvard School of Education in 1933 it was discovered that the knowledge of students increased from 20 to 40 percent when talking pictures supplemented the

¹ Lillie A. Faris, The Sand-Table (Cincinnati: Standard Publishing Co., 1915), p. 11.

² Marie Cole Powell, The Junior Method in the Church School (New York: Abingdon Press, 1931), p. 118 f.

³ Betts and Hawthorne, op. cit., p. 151.

class textbook.¹ Betts and Hawthorne say,

At no period of the life from infancy to old age do great pictures lose their appeal or their value as carriers of truth.... Good teaching of religion will make increasing use of visual materials.²

In spite of this lack of visualization in the educational system of the Church there has been, down through the centuries, a union of art and religion. The Church has long been accustomed to the use of pictorial art for conveying religious impressions. The great cathedrals of Europe stand as examples of this.

Art and religion belong together by identities of origin, subject matter, and inner experience. Religion and art were one and the same thing before either of them became consciously regarded as a distinct human interest. The principal subject matter of the world's artistic treasures is religious. The experience of faith and the experience of beauty are in some measures identical.³

Religious values that we receive from great art may be both personal and social. The artist who paints a picture does so in an effort to convey an idea, emotion, or impression to each individual who sees the painting. In order for a man to get this message "he must discover some spiritual relationship between the picture and his own soul."⁴ He must find in the picture some indication of his own half-conscious longing, and his own vague ideal. Dr. Albert Edward

¹ Arnold, op. cit., p. 6.

² Betts and Hawthorne, op. cit., p. 192 f.

³ Von Ogden Vogt, Art and Religion (New Haven: Yale University Press, 1921), p. 18.

⁴ Albert Edward Bailey, The Use of Art in Religious Education (New York: The Abingdon Press, 1922), p. 101.

Bailey says,

To discover, therefore, the meaning of a spiritual work of art is to have our own soul-life strengthened by bringing some element of it more strongly into consciousness and by making its beauty more to be desired than fine gold. Art that embodies religious values is a veritable food for the soul.¹

Through the study of the various artists' conceptions of the face of Christ we may gain a greater degree of self-control, courage, and other characteristics pictured there. Courage may also be seen in many other great works of art--wherever a hero is pictured. Some pictures create an atmosphere of reverence.

In the world of art we find beauty. Dr. Von Ogden Vogt remarks that

There are very few things, perhaps nothing, more important to do for a child than to help him to see that the world is beautiful. The habit of observing, not for the sake of reporting facts, but for the sake of enjoyment, is a great blessing to any person. It may be formed in youth. It may be in part the beginning of a permanent pursuit of that life which is more than meat. It may become a constant source of many spiritual experiences and virtues throughout life.²

Great art will bring the attention of the student to the beauty of the great out of doors. The common-place view the child sees everyday on his way to school would become attractive and interesting if his attention was focused upon it by means of a painting that dealt with a similar scene.

Religious pictures also help us to develop social religious values. During the last twenty-five years there has been great

¹ Ibid.

² Vogt, op. cit., p 107.

emphasis placed upon the teaching of the social gospel. Students have been encouraged to think of other people and their needs. Christianity, as Jesus taught it, was a religion of helpfulness to all men. Great pieces of art, such as the various representations of the story of the rich young man who came to Jesus, bring forth this teaching in vividness. Social religious values may also be found in the paintings that portray Jesus in His everyday life as He went about healing those who were ill and comforting the sorrowing.¹

Modern art that pictures friendship, love, pity, brotherhood and goodwill in operation develops within the student the sense of value for these qualities. Pictures that portray good citizenship also fall within the limits of this class.

Visual materials of all types are powerful influences for either good or evil, and it is the work of the religious education worker to use them for good. The story has been told many times of the family living inland, without any tradition of sea-faring men among its ancestors, whose seven sons went to sea, one by one. Finally someone noticed that over the mantel in this home hung a fascinating picture of a ship at sea.

Visual instruction in the Church educational system involves the use of such aids as flat pictures, maps, charts, graphs, models, exhibits, stereographs, stereopticon slides, film slides, film-strips, motion pictures, story-graphs, blackboard drawings, and the sand-table.

¹ Bailey, op. cit., pp. 112 ff.

The excursion, drama, and certain forms of hand-work are often included. The use of these materials is not a substitute for, but an aid to, the regular teaching material. They are tools with which the teacher may make his work more effective.

TYPES AND SOURCES OF VISUAL AIDS

Chapter Two

TYPES AND SOURCES OF VISUAL AIDS

During the past few years, when moving pictures have become more common in our Church Schools, there has been a tendency to identify visual education with movies and other pictures that are projected. This should be corrected. Let us consider some of the types of visual aids, and their advantages and disadvantages for use in Christian education.

FLAT PICTURES

Photographs, prints, drawings, and posters are referred to as flat pictures to distinguish them from other types of visual aids. This material is easy to use, easy to care for, and there is an almost unlimited amount of it that may be secured very easily and at little expense. For these reasons it forms the major amount of visual materials in use today. Mrs. Dorris states that, "Since a flat picture is a picturization of some definite idea and thus speaks a language common to all mankind, its proper place in the teaching process should not be minimized."¹

It is possible to secure very fine prints of the great masterpieces of the world, as well as many other fine teaching pictures, at very little cost, and every Church School should build up such a library.

¹ Dorris, op. cit., p. 71.

Pictures dealing with Biblical subjects form only a small part of what we may use. Betts and Hawthorne give four rules for the selection of extra-Biblical material for Christian education.¹

- (1) It must carry the deeply and vitally religious message, its spiritual quality being positive and dynamic.
- (2) It must represent a high degree of excellence in form and execution, so that it may be a fit instrument for conveying its high message.
- (3) It must represent the Christian ideal, and inspire Christian ideals and conduct.
- (4) It should be properly balanced with rightly chosen material from the Bible.

These points should be taken into consideration when visual materials are being selected. We should not show a picture merely for the sake of art, but for the religious message it portrays. Illustrations from the covers and advertizements of magazines give us a wealth of visual material. Pictures of children, animals, homes, food, and outdoor scenes may be found in magazines and picture post-cards. The children's church-school leaflets and the quarterly picture sets published by the different denominational houses should be mounted and preserved for future use.

While the photograph is valuable in teaching it does not have the power to convey the thoughts of the personality behind it, nor

¹ Betts and Hawthorne, op. cit., p. 152 f.

does it emphasize the important teaching facts. Professor Bagley says,

Just as the actual observer will emphasize certain features by an act of attention, so the picture that represents most faithfully the view of the observer will emphasize the characteristics that he emphasizes and minimize the characteristics that he neglects. It thus follows that, for the purpose of instruction, the photograph may not be so valuable as the drawing.¹

Posters are a valuable form of flat picture. They have two uses. They may be used as a means of giving the child a clear mental picture, and they may also be made by the child as a means of expressing himself and clarifying his mental picture. If made by the teacher or older group of children they may be used in the same manner as any other flat picture. The poster has three main purposes: first, to attract attention; second, to hold attention; and third, to bring about desired action. It should have a definite center of interest—not a lot of people at various tasks, but several people interested in one thing. Della F. Wilson says, "There should be one or more objects or persons forming a main theme for the picture, while everything else is subordinate to it."² The center of interest should not be placed near the edge of the poster, nor in the exact center for this tends to make the spacing monotonous. On plate number IV may be seen a sheet divided into nine parts. The intersection points at A, B, C, and D would all make good places for the center of interest to be placed. It is best

¹ William Chandler Bagley, The Educative Process (New York: Macmillan Co., 1912), p. 278.

² Della F. Wilson, Primary Industrial Arts (Peoria: The Manual Arts Press, 1926), p. 31.

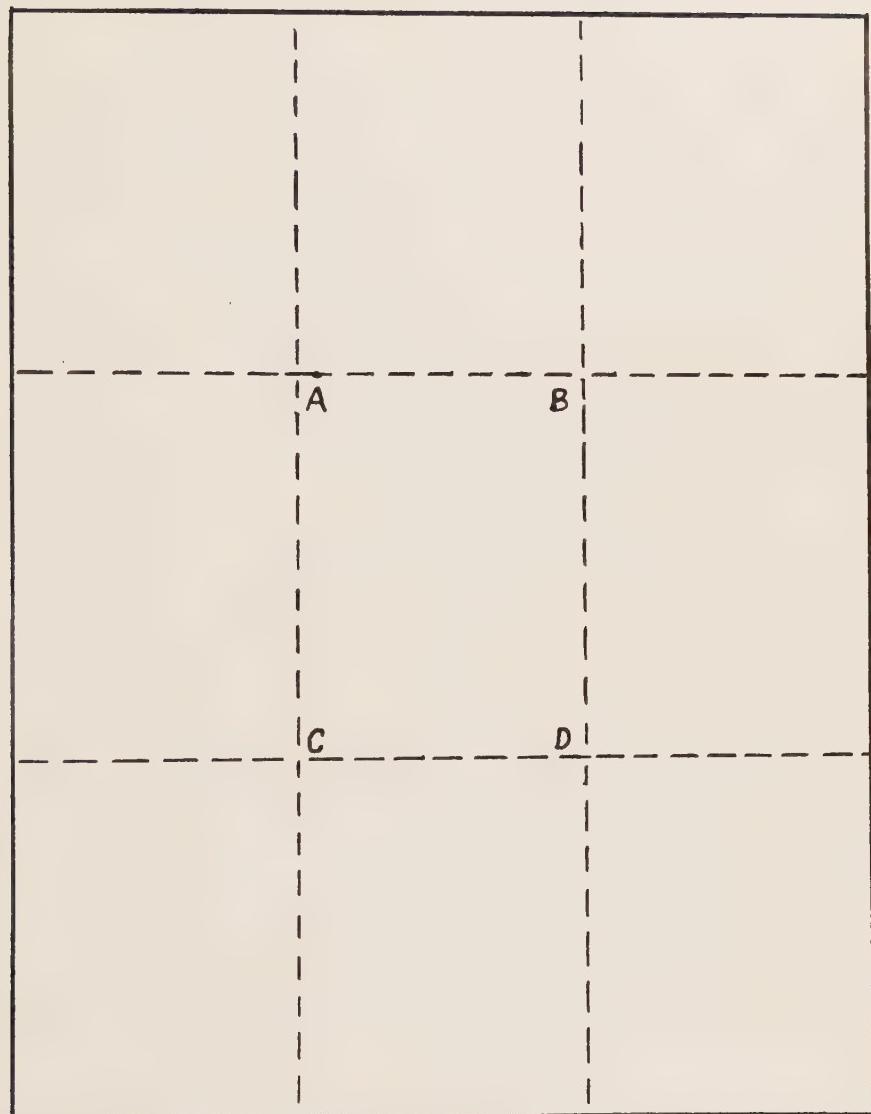


Plate IV

Any one of the points A,B,C, or D would be a good location for the center of interest.

to have a border line running around the poster about an inch or more from the edge of the mounting, for this encloses the design and gives it a neat finish.¹

There are a number of ways in which the Church School teacher may make attractive and usable posters. We cannot all be artists, but we can make use of the art of others. Pictures cut from magazines, carefully mounted with clear-cut lettering are very valuable. It is necessary to cut away the background and mount just the vital part of the picture. Such pictures will be more effective if outlined with India ink. Silhouettes may be traced from other pictures or from stencils, and colored with India ink to form the picture or center of interest. Patterns from handwork supplies will prove attractive when traced and painted on the poster. There are certain principles that should be followed in order to place the pictures on the poster background most effectively. A horizontal line that leads the eye to the center of interest has been called the "transitional line." This may take the form of a fence, a group of figures, a shadow, clouds, a line of trees, or anything that assists the eye in its search for the most important thing in the picture.

A transitional line is one which goes nearly across the picture from one point to another, one which leads the eye rhythmically through all points of the composition, always crossing the center of interest.²

¹ Jeanette E. Perkins, The Amateur Poster-Maker (Boston: Pilgrim Press, 1924), p. 1.

² Wilson, op. cit., p. 34.

The line of opposition cuts across or opposes the center of interest, going against the general vertical lines of the main object in the picture. This also serves to focus the attention on the interest center of the picture. Radial lines are lines or masses that lead the eye toward the center of interest. The spokes of a wheel are excellent examples of this. The transitional line, the line of opposition, and the radial lines should be taken into consideration when placing the picture on the background, and the picture or figures should be moved about in order to locate the best possible placement, before any paste is applied.

The size of the poster will be determined by the use to be made of it. If it is to be placed on the children's bulletin board it will no doubt be small and any construction paper may be used. On the other hand, if the poster is to be used in a show window or displayed before a large group of children it should not measure less than 11 X 14 inches. This type of poster should be on a background that will stand alone. Tagboard is light for this use, and it also shows erasure marks. Mat board and mounting board are stiffer but more expensive. White with black lettering stands out clearly, but when pictures are used a buff or light green shade is more effective as a background.

All pictures should be carefully mounted. Mrs. Dorris says,

It does not seem extravagant to say that correct artistic mounting of a picture enhances the value of the picture fully fifty per cent. Many a valuable picture has been literally ruined for classroom use because it was inartistically mounted on cheap cardboard or paper. It is likewise most surprising to see how a magazine or advertising picture, when removed from its setting in

a mass of printing, and properly mounted, becomes a truly artistic thing. If a picture is worth keeping it is worth mounting, labeling, and cataloguing. A very few well chosen pictures properly cared for are worth infinitely more than a large number of pictures poorly mounted or not mounted at all.¹

A good mounting material should be durable, and not so smooth that it will show finger prints. It should not be so stiff that it cannot be bent slightly without breaking, yet it should be stiff enough to stand alone on a picture rail without doubling in the middle. Many people like a heavy quality of Cadmus cover paper, but regular picture mat is very fine for this purpose. A buff shade is usually advisable, although pictures with a great deal of blue look very well against a dull gray. If other colors in mounting materials are to be used the color selected for each picture should harmonize with the predominating tone in the composition. Some pictures, with a great deal of vivid color, will look very well against a black background.

There are many types of glue with which the mounting may be done. One of the most satisfactory is the liquid rubber paper cement. It is waterproof and easy to apply, for it will not wrinkle even the thinnest tissues and any excess will rub off and leave both picture and mounting clean and neat.

Before any gluing is done, the picture and the mounting should be carefully measured and the selected position for the picture marked lightly in pencil on the mounting. Many authorities advise that the margin at the top and sides should be one third the length of the

¹ Dorris, op. cit., p. 76 f.

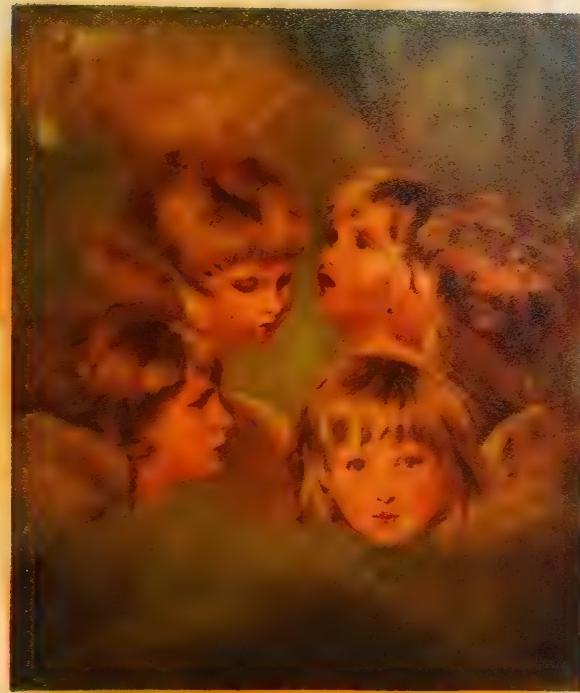
picture, with two thirds showing at the bottom. In many cases a smaller margin of the same proportion will be found effective. The space at the bottom should be twice that allowed on the top and sides.¹ After the measurements have been taken the glue may be applied across the top of the picture or to the entire back. The picture will be much easier to care for if the entire back is securely mounted. After the glue has been applied the picture should be carefully placed on the mount and all wrinkles and air bubbles smoothed out with a blotter or a soft clean cloth. A weight or press should then be placed over the entire mounting and left there until the cement has had ample time to dry.

It has been found from experience that a thin clear lacquer sprayed over the picture and mounting with a power spray gun will preserve the picture, keep the edges from coming loose, and make it possible to wipe off small finger marks with a damp cloth. (Plate # V).

Certain information should be placed on the back of each picture. There should be the name of the composition, the artist, his country and dates, and the filing cabinet number. Other information such as the Biblical story scripture, and suitable hymns may also be added if desired.

There is a great waste of material and labor in some churches where each teacher searches for the pictures she needs, mounts them,

¹ The pictures in this thesis are not correctly mounted. The necessity for a uniform sheet of paper makes this impossible where various sizes of pictures are used.



From a Thistle Print, Copyright Detroit Publishing Company

No. 92

Angels' Heads

Reynolds



From a Thistle Print, Copyright Detroit Publishing Company

No. 92

Angels' Heads

Reynolds

Plate V

These pictures are exact duplicates.

The top one has been sprayed with lacquer.

and then puts them away where others do not have the use of them. All pictures should not only be filed, but catalogued or listed in such a way that they are accessible to the entire teaching force of the Church. Pictures for children might be listed under the following headings: Old Testament, New Testament, Friends, Children, Food, Birds and Flowers, Animals, Seasonal, and Outdoor Scenes. Some pictures will have several teaching values. For instance, a picture of a shepherd with his sheep would be listed under Old Testament, New Testament, Bible Country Scenes, Friends, and Animals, and might be used as illustrative material for several different lessons. For this reason the filing system should include good cross references.

The Church School librarian, or someone especially appointed as the Visual Aids Supervisor, should be in charge of the filing, cataloguing, and distribution of all this material. The old type phonograph cabinet, with many small divisions for records, makes a good supply cabinet for pictures. A special cabinet may be constructed by some of the men of the church, but considerable thought should be given to the plans, for there should be ample space provided for the pictures of different sizes that the Church School will be apt to use.¹

There are numerous ways in which all types of flat pictures may be displayed. In the departments for small children provision should be made so that the pictures may be seen easily and examined

¹ Eva B. McCallum, Guiding Nursery Children in Home and Church (St. Louis

fully. In some churches this is done by the construction of a picture rail, built in much the same manner as a chalk rail below a blackboard, and placed low so that the pictures will be on the eye level of the children. Other suggestions are sections of beaverboard, wall board, cork composition or burlap. It is better to have this material in long narrow strips than in a large square bulletin board type of arrangement, for more children may view the material placed upon it if it is narrow and extends along one side of the room. This style of arrangement also allows for all material to be on the correct eye level, while on the square bulletin board some material is apt to be too high and some too low. Folding screens of cork composition or beaverboard may also be used for the display of pictures.

When one picture is being used in a service it may be displayed to good advantage on an easel. There are several types of these (Plates # VI & VII) and they may be purchased or made by the older boys or men of the Church. An easel should always be of the type that will fold compactly, and stand to the correct eye level of the children for whom its use is intended. Some are made to stand on the floor, while others must be placed on a table.

A few pictures may be displayed in frames on the walls of the room. Frames that open at the top may be secured, and this makes it possible for the pictures to be changed several times each year. This is especially valuable for the use of seasonal pictures. It is better to purchase some good frames of this type that look well in the room and are of the correct size for the pictures to be used, than to

Thinnest Masonite
Wallboard may be
used.

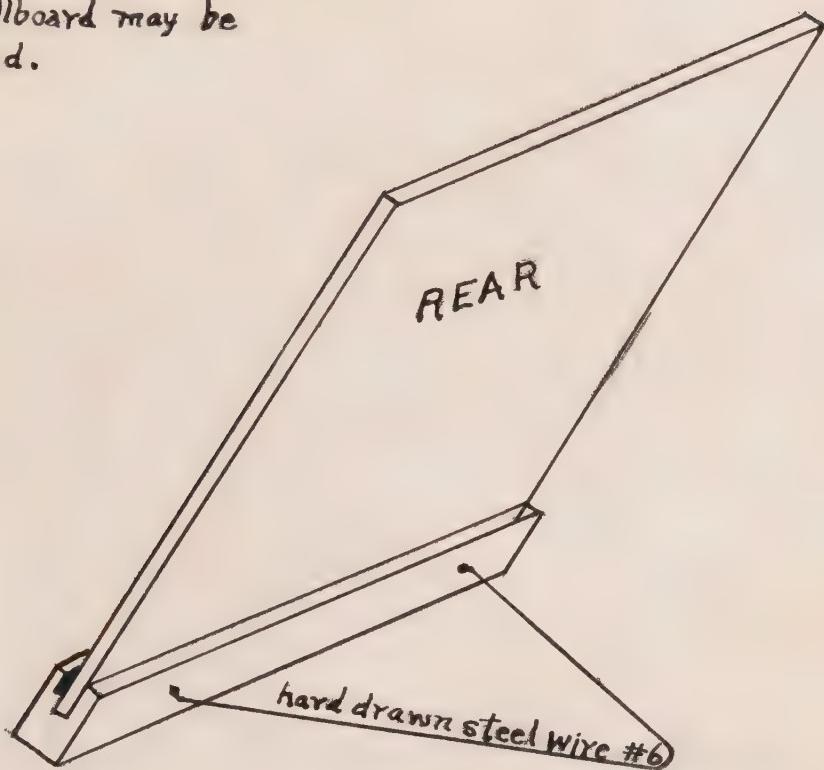


Plate VI

Small easel for use on a table.

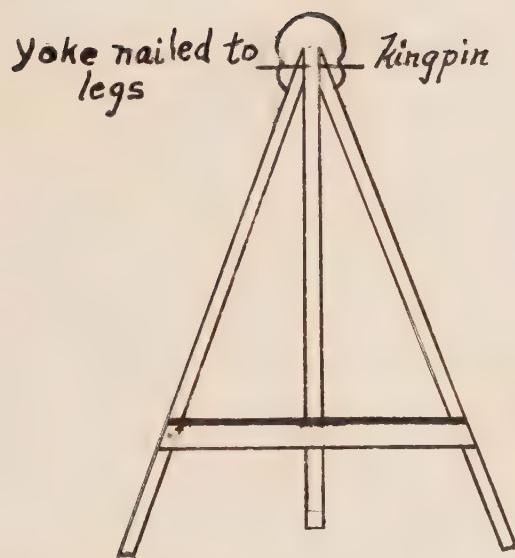


Plate VII

This easel may be made any size
desired, for table or floor use.

endeavor to save money for the Church School by taking donated frames from various sources.

There are many occasions when small prints of the pictures to be discussed will be of use. In the older groups these pictures may be mounted on the order of service, and they may be used in all types of scrap books and picture books with the children.

Aside from the pictures and advertising material to be found in magazines, and picture postcards, flat pictures may be secured from the different denominational houses and picture companies.¹

Although the flat picture is the most popular of the visual aids, it has some definite limitations. It lacks depth and thus often gives the child wrong concepts and distorted ideas. It is almost impossible to secure pictures that show the exact coloring, for prints are apt to be erroneously or too highly colored. Flat pictures are able to show only one moment of time and one section of the scene.

Therefore, although flat pictures are necessary and most valuable in all phases of teaching, particularly in the elementary grades, teachers must not only use the most careful judgment to select significant pictures of excellent quality, but use them very discreetly. They must also bear in mind that, because of their limitations and incompleteness in themselves, they do not bring a complete, satisfying experience to immature children. Teachers should therefore put forth every effort to secure that complete satisfaction by supplementing the flat picture with other visual aids.²

¹ See appendix for a list of companies.

² Dorris, op. cit., p. 85 f.

PROJECTED STILL PICTURES

Since the advent of motion pictures in the educational program of the church there has been a tendency to reject the projected still picture and consider it out of date. Dr. Paul H. Vieth says,

One of the most effective ways of using pictures is by means of projection on a screen. Thus all may see at the same time, images are made sufficiently large to be clear, the teacher may readily point out things to receive special emphasis....For some purposes the still picture is best adapted, for others the movie....For many subjects the best aid is the still picture which may be kept on the screen long enough for thorough study and interpretation. This is true of art masterpieces, detail of architecture, room arrangements for teaching, etc.¹

The stereopticon, or magic lantern, has been known since the seventeenth century. Before the movies became popular it was used as a form of entertainment. The stereopticon slide consists of two thin pieces of glass. Upon one of these there is a picture, the other acts as a cover, and the two are fastened together around the edge by tape. These slides measure $3\frac{1}{4}$ " X 4", and are bulky to handle and easily broken. When one is placed in the machine a large, clear, lighted image is thrown upon the screen. The newer machines are so safe and simple in operation that the older children may be allowed to use them. The new 500-watt slide lantern may be used in a semi-darkened room without an expensive screen, and yet it is so light in weight that it may be carried from room to room with comparative ease.

Stereopticon slides may be home-made from any good clear kodak negative. Maps may be made by drawing or tracing the image onto onion

¹ Paul H. Vieth, "Teaching With Film Slides," op. cit., p. 14 f.

or cellophane paper and placing this between the two pieces of glass. A better result is had by drawing the image onto a piece of etched glass or on glass which has been coated with an emulsion made by mixing one half teaspoonful of mucilage or gelatin in one quarter of a cup of hot water.¹

There are a great many sources of supply for the stereopticon slides. Picture of travel and scenery may be borrowed from the different railway and steamship companies, the travel bureaus, and the United States Forestry Department. Other topics may be secured for a handling charge or slight rental from the extension divisions of the various state universities, the denominational publishing houses, and the boards for home and foreign missions.²

The filmstrips and the miniature slide are new inventions constructed on much the same plan as the stereopticon. The filmstrips are on 35 millimeter motion picture film and consist of series of related slides. The film advances by means of perforations which catch on the sprocket wheels of the projector. A film containing about fifty pictures will measure just a little over three feet in length and will fit easily into a container less than $1\frac{1}{2}$ inches in height and diameter.

The miniature slide is 2" X 2" in size and consists of a double frame of film bound between two pieces of glass, metal, or cardboard. These slides have an advantage over the filmstrip because they may be

¹ Dorris, op. cit., pp. 153 ff.

² See appendix for a list of companies.

used individually or in any combination desired. Both of these types are light in weight and small, so that they can be easily stored and cheaply shipped. They may be had in beautiful natural colors, they are unbreakable, and the film is noninflamable. Because of the nature of their construction they are much cheaper than the stereopticon, and a machine that will show them successfully in a study room or small chapel may be purchased for as little as \$25.00. There are several excellent cameras on the market with which these pictures may be taken.¹ The film is sent away for development and comes back ready for use in the machine. In addition to this home-made supply of film there are companies who have them for sale. They are seldom rented, due to low sales cost, and a church may soon build up a good library that will contain many films that may be used again and again in Christian education.²

An instrument called a reflectoscope, or a postcard reflector, will project any flat picture or map onto a screen so that it may be viewed by a small group. The better machines of this type are equipped with clamps so that pictures in books and magazines may be shown.³ Cheaper machines may be purchased that will carry only picture postcards and pictures of that size. This type of visual aid is of course a great help, for it places in the hands of the teacher and pupil a vast field

¹ Vieth, "Teaching With Film Slides," op. cit., p. 14.

² See appendix for a list of companies.

³ Visual Method in the Church Curriculum (Chicago: International Council of Religious Education, 1940), pp. 15 ff.

of material and there is no further cost after the screen and machine have been procured.

In the last few years there have been placed on the market a great many very fine machines for the projection of still pictures. Some of these are constructed to show only one kind of a picture or slide, while others have attachments that make it possible to show the stereopticon slide, the miniature slide and filmstrip, and the reflected picture. Prices for the projection machines run from the little post-card reflector that sells for about fifteen dollars up to the machines valued at about two hundred dollars. It is probably wiser to have one machine for stereopticon slides and opaque objects, and another for filmstrips and miniature slides.¹

THE MOVING PICTURE

The motion picture was given to the world less than fifty years ago and its progress and achievements have been so rapid and sensational that today it is one of our most powerful influences on society. Its industry ranks fifth in the world in regard to industry and output, and it is being utilized for recreation, instruction, and advertizing. Of the moving picture, Mrs. Dorris says:

It reaches all types of people, rich and poor, intelligent and illiterate, and, with its ability to present motion, affords the great majority of them their nearest approach to first hand observation of life beyond their own immediate environment. It surpasses all other pictures—indeed, all other educational tools—in its

¹ See appendix for a list of companies.

power to convey definite information, even thought itself; yet as an educational factor it is still in its infancy.¹

The motion picture that we see on the screen is really an optical illusion, for there is no action within any one picture. We see on the screen the resulting action of a series of still pictures projected in rapid succession at the rate of sixteen pictures per second, thus objects or persons appear to move, walk, and talk.²

Motion picture films are made in three standard sizes. They are the eight millemeter, the sixteen millemeter, and the thirty five millemeter. The eight millemeter film is intended for home movies but may be used in a class room. It is difficult to rent good films for this size machine. The thiry five millemeter is used by theaters, but it is not advisable for church use because this film is inflammable and a fire-proof booth is necessary for the projection machine. The projectors, film, and transportation are very expensive, and in most communities the labor unions ask that a licensed union operator be employed. By the process of elimination this leaves the sixteen millemeter film for church use, and it is very well adapted to this use. It is noninflammable and can be projected in any room, at any time, by any person. The projectors are inexpensive and portable, and the rental and transportation cost on the film is not great. Both sound and silent sixteen millemeter films are available for rental or purchase from a great number of companies and covering a great variety of subjects.³

¹ Dorris, op. cit., p. 180 f.

² Ibid., p. 182.

³ Visual Method in the Church Curriculum, op. cit., p. 17 f.

At the present time the silent movies probably give better results than the talkies in the average church, for these buildings are often constructed in such a way that the acoustics are unsatisfactory for sound reproduction by amplifier. Frequently the teacher wishes to talk along with the film and explain certain parts of the picture to the class. On the other hand, the public is accustomed to hearing talkies, and the talking part of the educational film usually enhances its effectiveness. There are advantages to both sound and silent pictures, but if an organization is financially able to purchase a projector that will show sound as well as silent film it is advisable for them to do so.

There are certain warnings that should be stated in any discussion of the moving picture. The movie projector is a delicate instrument and should be treated as such. Where it is being used by amateurs it should be inspected at regular frequent intervals by the dealer or repair man. It requires regular cleaning, oiling, and inspection. Care must be used when handling film for it is also delicate.

Some educators believe that they are fully equipped to give a valuable visual educational program merely by the purchase of a machine and the rental of some film. This is far from true. The teachers must be trained to properly use this aid or there is danger that it becomes merely a means of entertaining the children and passing the time. A great deal of preparation on the part of the teacher is

frequently needed in order for the children to get the most out of any movie. Films should not be shown to a class before they have been reviewed and studied by the teacher.

It would be an almost impossible task to list all of the companies that make 16 mm. films available to the churches for their use. A good investment is the purchase of a directory of film sources such as that published by the Victor Animatograph Corporation of Davenport, Iowa. This little book sells for fifty cents and lists film producers and companies, state educational film libraries, types and sources of free films, and lists of companies that have films for rent and sale. It also gives excellent advice on the care of films, and their value and use in the field of education. The Educational Screen Magazine of 5 South Wabash Avenue, Chicago, Illinois, publishes a classified catalogue called "1001 Films" which will also be of value.¹

One piece of equipment that is very essential to a good projected picture, whether moving or still, is a good screen. A smooth light colored wall will often serve the purpose if the room is well darkened. However,

It should be borne in mind that the quality of the picture depends a great deal on the quality of the screen and the extent to which the surface of the screen is in total darkness. A screen with a flat white surface is best for a relatively wide auditorium, while a beaded screen is best for a long narrow auditorium.²

Due to the high reflecting surface of beaded and aluminum coated

¹ See appendix for a list of companies.

² Visual Method in the Church Curriculum, op. cit., p. 20 f.

screens the seats should be placed within an angle of sixty degrees from the center of the screen in order to avoid a distorted picture.¹

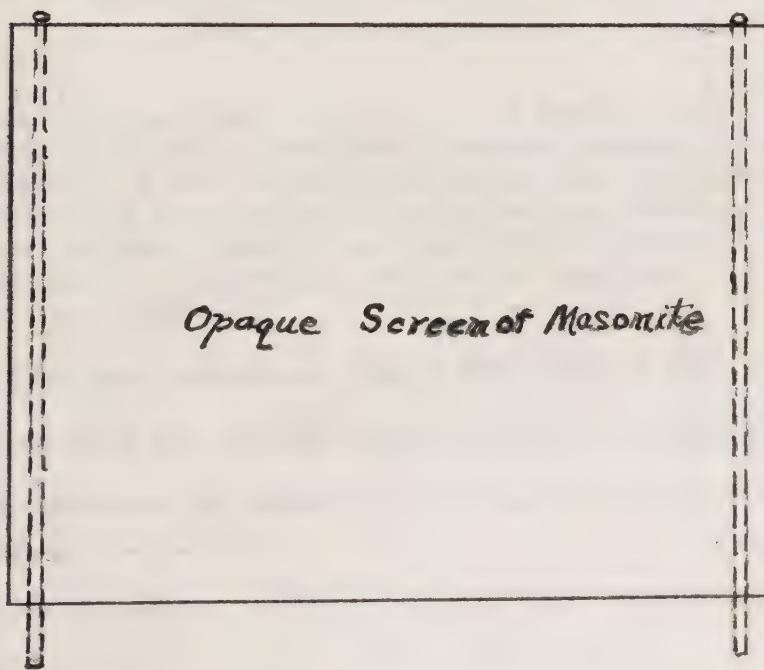
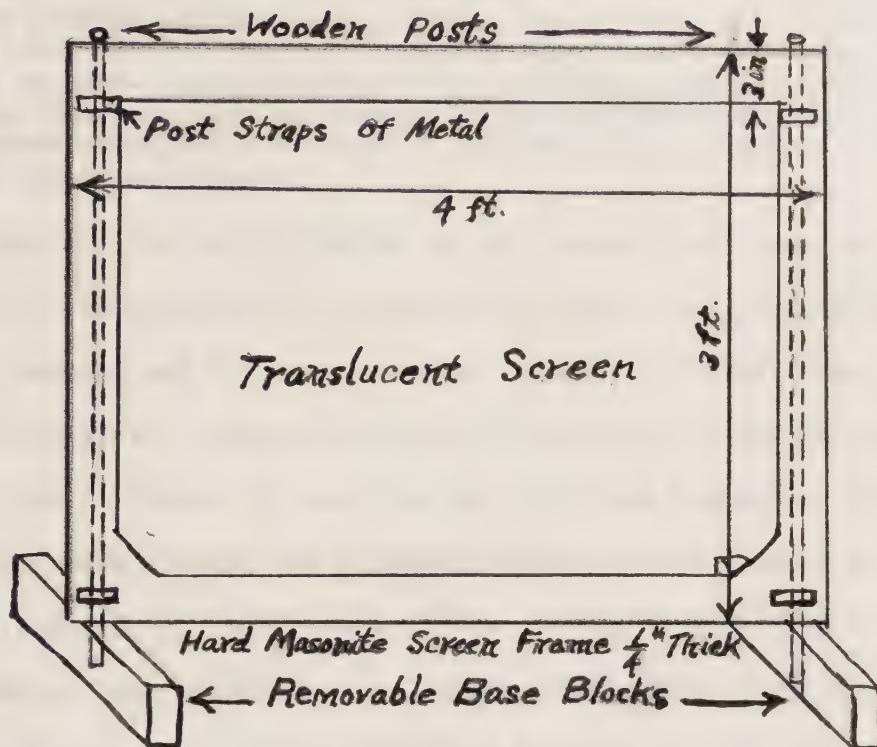
It has been found that a translucent screen is best for use in rooms that are not well darkened. The machine may be placed behind the screen and the picture projected through the screen to the audience. A screen of this type may be made by fastening transparent architects tracing paper over a wooden frame. Such frames may be made by the older boys in a church school. One might be covered with the tracing paper, while another has beaverboard which has been painted white and then covered with aluminum paint. Simple standards will make these popular additions to the equipment of the church. (Plate # VIII). It is advisable to also have a simple storage case for these screens since the tracing paper is easily torn.²

MAPS AND CHARTS

There have been too many children who have passed through our Church Schools with a fairy tale conception of Palestine. Even many adults who have been brought up in the Church have a very hazy and shadowy idea of the location of the cities and countries referred to in our Bible stories. This is due largely to the lack of the use of good maps and globes in religious education. The need for these visual aids is also apparent in the study of mission materials.

¹ Dorris, op. cit., p. 175.

² See appendix for a list of companies.



Maps and globes hold a unique place in teaching: there is no substitute for them. They help students to localize and visualize realities in certain subjects as nothing else can do....Indeed, maps were made and read long before books were printed. Maps guided the ancient mariner thousands of years ago as he plied his crude craft along the shores of the Mediterranean Sea. From those ancient days to the present, maps and globes have developed from crude diagrammatic charts, which endeavored to outline the small area of the then-known world, to the wonderful scientific and artistic picture of the great world today.¹

There are two main divisions of maps—commercial ones, and those made by the students—and each has its own value. The Juniors in the Church school, and those in the older groups will find values in both of these types. Among the commercial products are the political maps that show divisions by countries and political boundaries (Plate # IX), relief maps showing the physical details such as rivers and mountains (Plate # X), the historical maps giving us political divisions that existed as some specific date (Plate # XI), the outline map which is to be filled in by the students (Plate # XII), and the picture map (Plate # XIII).

Maps and globes, like pictures, should not be used as such, but should be used and interpreted as needed to complete an experience and meet a need which arises during the development of a lesson. After the need or condition has arisen, through reading or through a picture, perhaps, the map symbol becomes full of meaning because it is associated with a reality which the child has already encountered.²

Aside from the outline map, which the students fill in, there are several types that may be made by the children. A sandtable offers an excellent opportunity for making a map of sand mixed with water.

¹ Dorris, op. cit., p. 114.

² Ibid., p. 126.

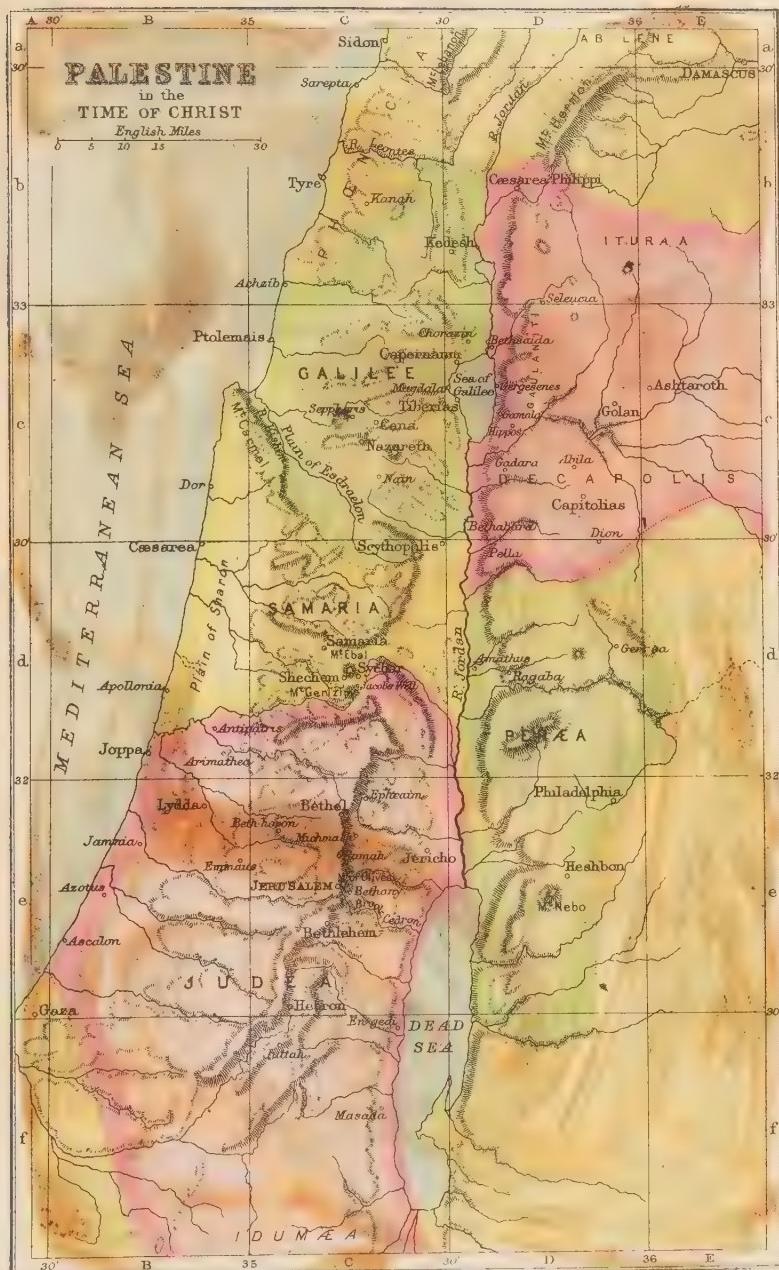


Plate IX

Example of a Political Map

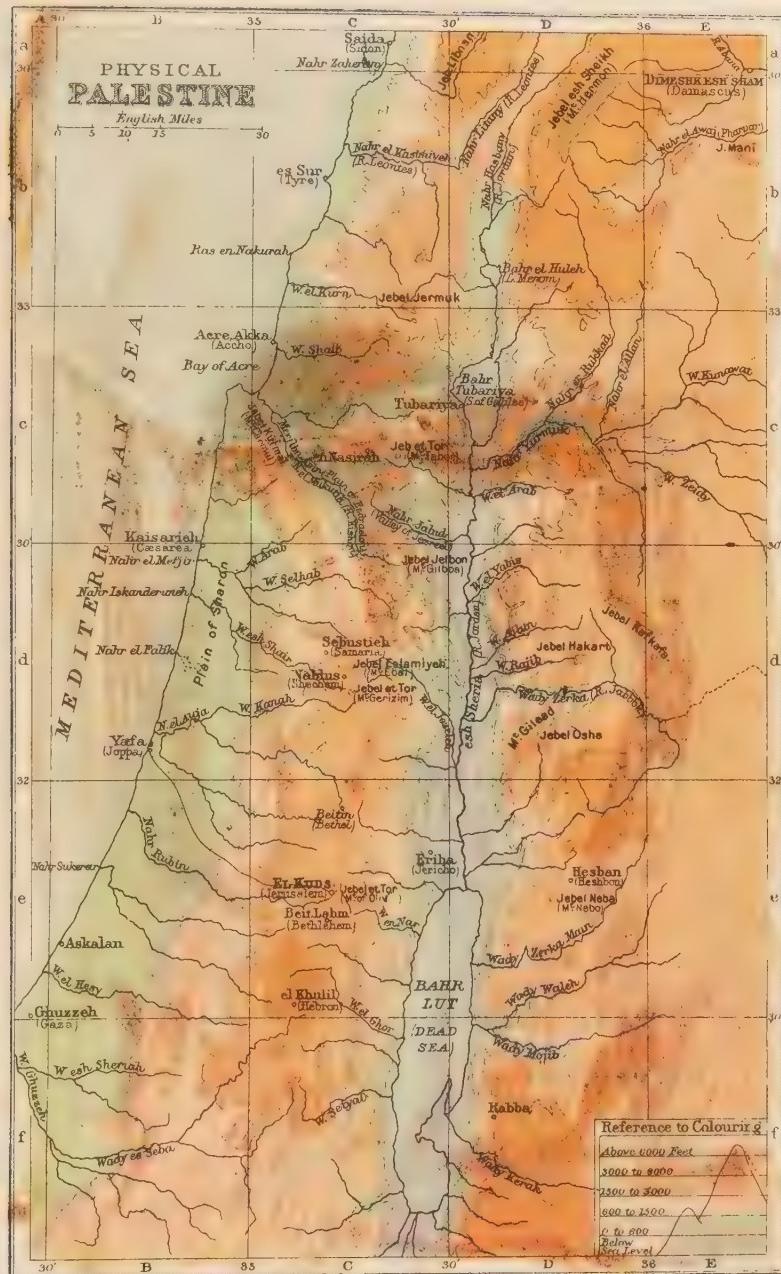


Plate X

Example of a Physical Map

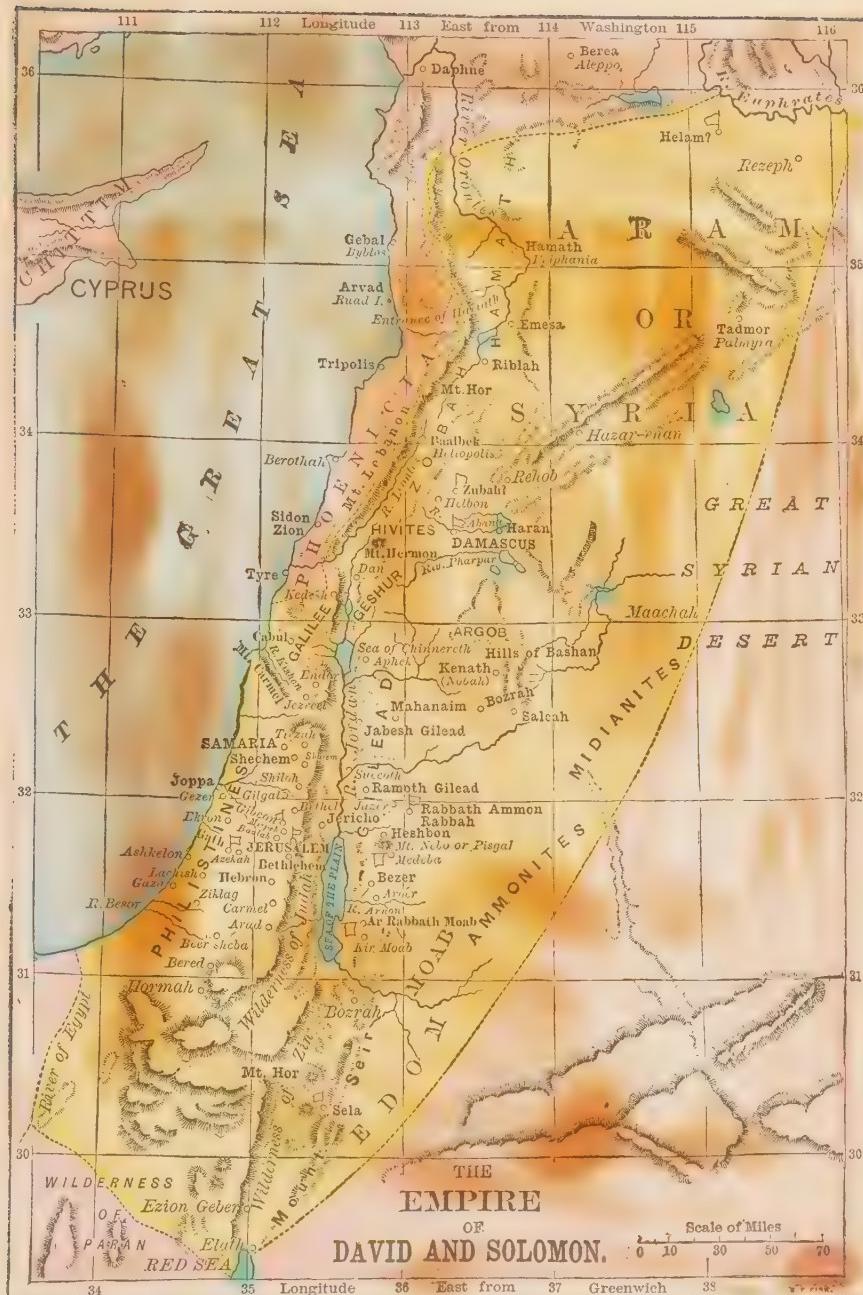
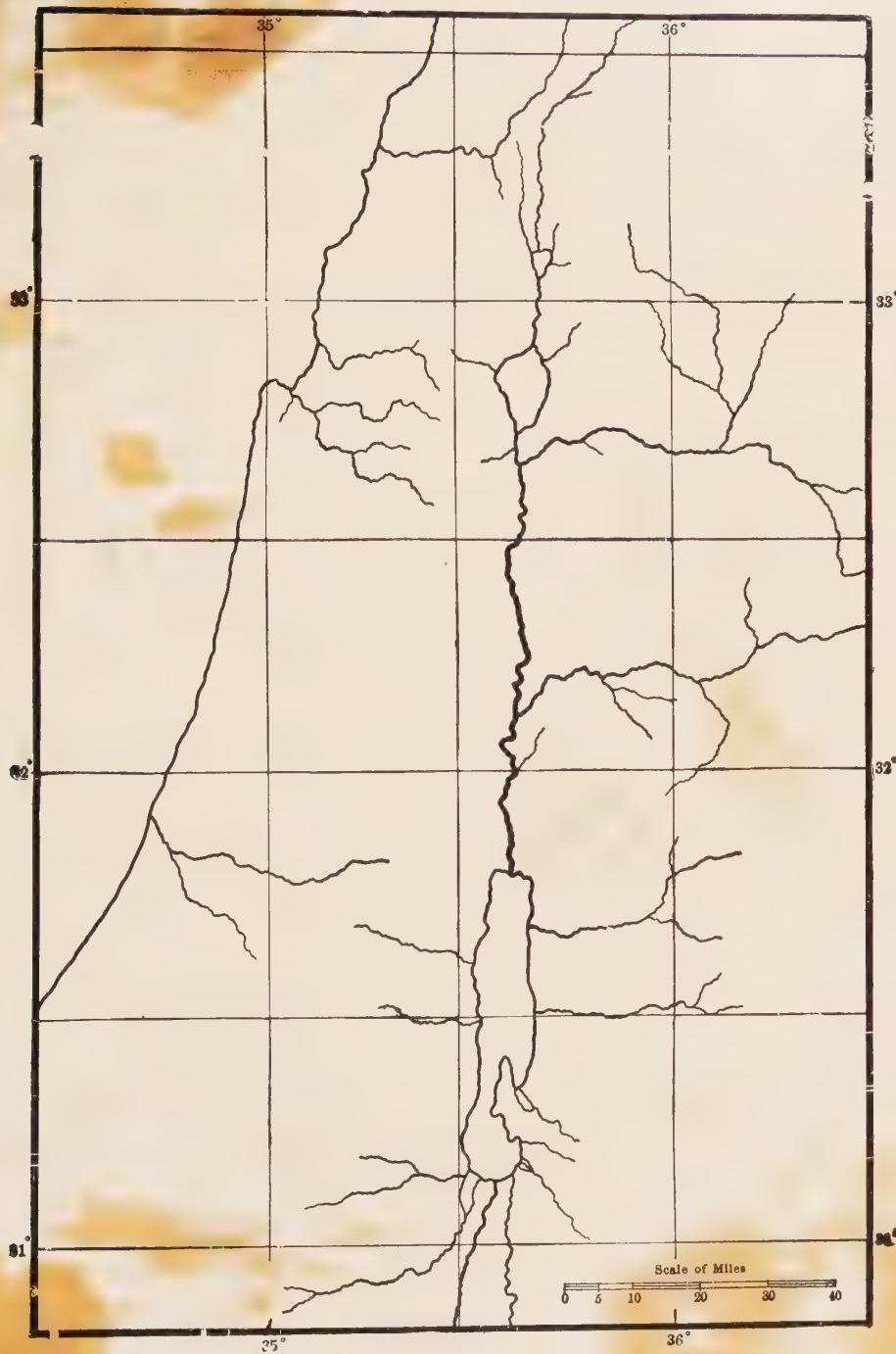


Plate XI

Example of an Historical Map

OUTLINE MAP OF PALESTINE IN THE TIME OF CHRIST



42

Plate XII

Example of an Outline Map



Plate XIII

Example of a Picture Map

This has a fault characteristic of many picture maps - it is not accurate. The lake called the "Waters of Merom" is really "Lake Huleh" and should be smaller in size. If the city west of the Dead Sea is intended for Bethlehem it is located too far south.

Small amounts of wet sand may be given to each child on a waxed paper so that he may make his own small model. The general outline of the country may be indicated, the mountains and hills built up and channels made for the rivers. The same type of map may be made with paper-mache. Newspapers should be torn to bits and placed in a bucket of water three or four days before the map is to be made. After at least three days the excess water should be poured off and the mixture worked until it has the consistency of thick dough. It may then be modeled on a heavy cardboard or wood. It is advisable to have an outline drawn upon this background as an aid to the students. The water, such as lakes and rivers, may be indicated by coloring that area with water colors or crayons, then the whole may be varnished or shellacked for safe keeping.¹

A salt and flour relief map may be made by mixing two parts of common salt with one part of flour, and adding just enough water to make it the consistency of wet sand.² Other materials such as clay, plasticine, and modeline may be used. They are easier for small children to handle, but also more expensive.

Some very interesting picture maps may be made by the use of a large outline map upon which the children paste pictures of towns, mountains, or events which will help them remember the history as well as the geography of the land. This makes an attractive project dealing

¹ Ibid., p. 132 f.

² Ibid., p. 133.

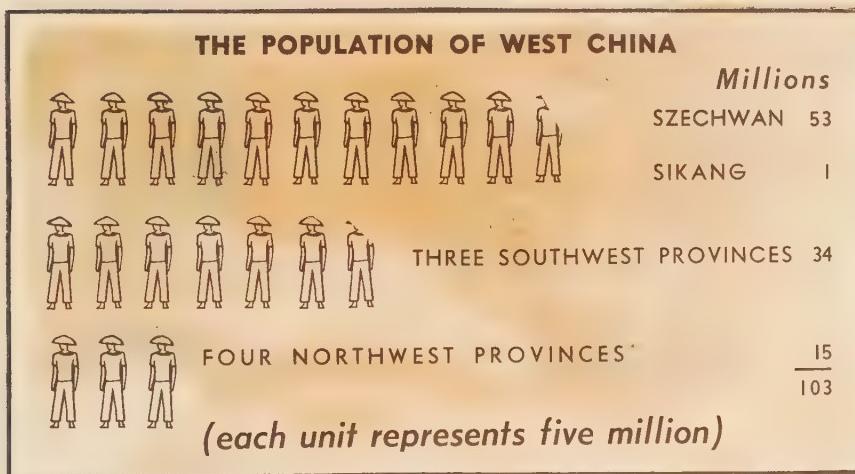
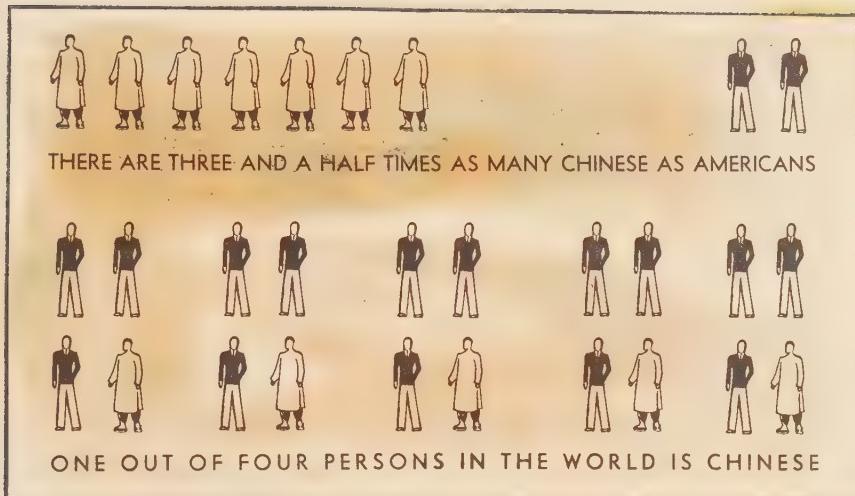
with Palestine, and is frequently used for mission study when children secure pictures of products received from a certain country and place those upon the map to indicate the things for which we should thank that particular people.

Maps are more effective if they are simple and clear cut with not too many details. Some of the older children in a Church may become interested in the construction of an electrical map. Many devices of this nature may be worked out, but care should be used that the purpose of the project is not completely lost in the difficulties of construction.

Charts are great aids to teaching and many truths may be clearly and vividly presented through their use. Miss Perkins says, "To be attractive, a chart, like a poster, must be neat. It must be well arranged. It must have a margin. Whatever lettering is done must be well spaced and even."¹

An educational chart may have many pictures and none of them need to be outstanding. Yet there must be a symmetrical arrangement so that we have the impression of a harmonious whole. Some charts are made by the teacher and others may be purchased. (Plate XIV). Then, a great majority of them will be constructed by the children themselves. The Beginner or Primary children might make a chart by pasting pictures of things they are thankful for under the heading, "Father, we thank Thee." These pictures might well include food, home, church, parents,

¹ Perkins, op. cit., p. 43.



books, car, and play. Older children could make charts showing what various people have given us, such as rice, tea, silk, ginger and other things that have come to us from China.

Many excellent charts have been published which deal with the problems of peace, temperance, and world fellowship. Some of these may be secured from The National Forum at 417 South Dearborn Street, Chicago, Illinois.

THE SAND-TABLE

The sand-table is often considered merely an object of play for the small child. Lillie A. Faris says,

In the home or in the kindergarten it may well be used in such capacity, but in the Sunday school it has a different use altogether, and that is to provide the means of illustrating the lesson story so that it may be more deeply impressed upon the child's mind.

Our children have had little thought as to the setting of the stories, consequently their ideas are very indefinite. The sand-table is a means of preventing this confusion of ideas, and its use in the Beginners and Primary departments is particularly to picture the story as nearly as possible.¹

There are times when the teacher may surprise the group by having one scene of the story worked out for them, but generally the children will construct the sand-table picture with the aid of the teacher. Della F. Wilson says,

The sand-table is to the child what the stage is to his parents. It gives him an opportunity to work out for himself a whole scene as he sees it in his imagination. In the sandtable there is another valuable element, the third dimension or thickness, which is lacking in drawing, paper tearing, and paper cutting.²

¹ Faris, op. cit., p. 12 f.

² Wilson, op. cit., p. 41.

The sandtable may be constructed in various ways. It may be a wooden box, or merely a table with wood nailed to the sides. If the inside is lined with a heavy paper this will be practical providing only dry sand is used. And sand-table should be constructed to the proper height for the children who will use it, and it should be narrow enough for them to reach to the center easily.

If damp sand is to be used for rivers or growing seeds it will be necessary to line the table with galvanized iron and provide a drain pipe. If metal is not available an oilcloth lining will answer the purpose. A well constructed wooden box painted on the inside with hot paraffin will be satisfactory for a few months.¹

All materials used with the sandtable should be properly proportioned. Lillie A. Faris reminds us that "One ought not to expect the children to be reverent if one should use a donkey somewhat taller than the mountain, or a boat larger than the lake which it is supposed to cross."²

Heavy cardboard or wallboard makes an excellent background for a sand-table. If it is given two coats of shellac the painting may then be done in calcimine and washed off after each project. There are numerous ways of indicating water on a sand-table. A pan of water, or a mirror, or a sheet of glass with blue paper under it may represent a lake. Rivers may be made in much the same fashion. If water is to be used in the table, strips of tin may be bent to make gutters to form

¹ Ibid., p. 45.

² Faris, op. cit., p. 24.

rivers, or cement river channels and lake beds may be made at very little cost and these may be used for years. Hot paraffin, with sand and pebbles pressed in it, makes very fine shore lines for both rivers and lakes. A leaking tin can concealed among trees or under a mountain will furnish water for a spring or a moving river.¹

If growing grass is desired timothy seed germinates quickly and makes a fine growth, otherwise moss, crushed green crepe paper, or trimmings from green woolen material may be used.² Other crops such as wheat, oats, corn, barley, flax, lettuce, and radishes are quick growing and make showy crops. Flowers may be made by bits of colored wool or bright colored tissues stuck on the end of a toothpick. Twigs or bits of various shrubs make good trees. Sponges from the ten cent store and dipped in a pan of green dye also serve in this capacity. These may be easily trimmed to the correct shape and a stick makes a good trunk and provides a means of "planting the tree" in the sand. If fall colors are desired the green sponge may be dipped in yellow water color, and then spotted with red and orange. This will wash out very easily.³ Small oblongs of colored tissue paper may be stuck on a bushy twig to make a blooming tree.

Sand makes effective but very unstable mountains. Clay is more substantial, but also expensive. It may be sprinkled with sand or pebbles if a rocky summit is desired. Snow capped peaks may be made of

¹ Wilson, op. cit., p. 47 f.

² Ibid., p. 50.

³ Ibid., p. 50.

light weight, white cardboard which has been covered with hot paraffin and sprinkled with artificial snow.¹ Cotton also makes a good snow scene, and a little boiled starch dripped from trees and house tops makes the winter picture more complete.

The children may construct houses out of cardboard or heavy construction paper. Small boxes may sometimes be used. Log cabins may be made from cornstalks or twigs, and the cylindrical Quaker Oats boxes make excellent towers for castles. Both houses and figures of people and animals may be purchased from variety stores, but care should be used that proportion is not sacrificed for beauty of construction. Pictures of people and animals may be pasted on cardboard, cut out, and mounted on sticks or supports so they will stand in the sand. Sheep may be made of small pieces of cotton with sticks for legs.² Clothes pins and pipe wipers make very good foundations for dolls, which may then be dressed in scraps of cloth or crepe paper.

OTHER VISUAL AIDS

Among the many other visual aids available to religious educators is the stereograph and the many modern devices built on this principle. Two eyes can see much better than one. There is a slight difference in what each eye sees, and when these two images are put together we gain the impression of depth and solidity. The ordinary picture appears flat, but when two are taken of the same object at a

¹ Ibid., pp. 47 ff.

² Faris, op. cit., p. 25.

slightly different angle, and viewed through a stereoscope we have the same impression of depth and solidity which is seen in real life. Mrs. Dorris says

Of all the static pictures available for school use, the stereograph is unquestionably the most valuable as a means of conveying vivid experiences and accurate mental concepts to the minds of young children. With the exception of the flat picture, it is, of all visual aids used at the present time, the most available and the most convenient to use in a natural teaching situation.¹

Of course, only one child may see the picture at one time. For this reason it is not advisable to use the stereoscope during the class period, but it is a valuable aid to the student who is doing a small piece of research as an assignment. A stereoscope may be purchased for about \$1.75, and there are many sources where stereographs may be secured. Some of these are the denominational houses, the Keystone View Company and the Visual Education Service of Los Angeles.

Exhibits form a very valuable type of visual material. Sometimes these may be collected by or brought to the children, and on other occasions it is necessary to take the students to the exhibit. Art Museums form an excellent source of visual instruction in great religious art, both paintings and sculpture. Costumes of other times make interesting and valuable exhibits. Curios from other countries may often be correlated with mission study.

Another valuable visual aid to religious education is the model. It may be purchased and shown to the class, or the class may make it, as a result of study. "Probably next to seeing the real thing, the

¹ Dorris, op. cit., p. 135.

model, a perfect representation in miniature, is the most educative visual aid.¹ The types of models that may be used to great advantage in religious education are a shepherd's crook, a sling, an Oriental tent, an Oriental house, a water jar, a sheep fold, a scroll, a lamp such as we have references to in the Bible, and a hand mill for grinding grain.² Caution should be used when models of such buildings as Herod's Temple and the Tabernacle are displayed. It should always be explained that our knowledge of these plans is scanty and indefinite. Models may be purchased from The New York Sunday School Commission, The William H. Dietz Company of Chicago, and the denominational houses. Those for mission study may be secured from the mission boards.

Such aids as the story-graph and the picture board may be grouped together for discussion. The story-graph consists of a large board covered with felt or outing flannel to which other pieces of outing flannel will adhere. These smaller pieces are cut out to represent the different characters or bits of setting in the story and are moved about by the teacher as she tells the story. The picture board consists of a background with a groved table top. In the groves the cut-out figures of the characters are placed. The advertisement reads, "As the characters carry on conversation, it is possible to have them move back and forth in the groves. This makes Bible characters live and talk for the children." The motives which sponsored the

¹ Ibid., p. 87.

² Alberta Munkres, The Primary Method in the Church School (New York: Abingdon Press, 1921), p. 98.

creation of these aids were no doubt of the best, but it has been observed that there is a strong tendency on the part of the teachers using them to become so involved with the manipulation of the figures that the children loose the entire point of the story. Any aid of this type must also be used very sparingly or its effectiveness will be lost.

Various types of handwork may be considered visual aids, and some contain great teaching values. The blackboard and object lesson were among the first visual aids used by the Church School. A mouse trap was displayed to show that even as a mouse is caught in a trap so we are caught in our sins, and ten glass tumblers frequently represented the Ten Commandments. Such aids are of very little value, for the child is not able to turn from a material object to a spiritual truth, and does not reason by analogy.

In the year 1895 Pictured Truth, a hand-book of Blackboard and Object Lessons, was published. There are many very complicated and far-fetched drawings pictured in this book, but along with these are statements made by different men concerning the value of blackboard work. The Reverend H. Clay Trumbull is quoted as saying

The blackboard should never be the principle attraction in the Sunday-school. It is serviceable only as an incidental help in impressing Bible truth. The superintendent ought seldom, if ever, to attempt any teaching with a blackboard that he would not attempt without it; but by its aid he can often make good teaching more impressive. Elaborate pictures on the blackboard are rarely of benefit to the Sunday-school, while rude sketches in illustration of passing remarks are many times useful.¹

¹ Robert F. Y. Pierce, Pictured Truth (New York: Fleming H. Revell Co., 1895), p. 24.

These words are as true for us in 1941 as they were in 1895, and will form a good rule to follow in blackboard work. Simple sketches that are clear cut and not too complicated may be used to good advantage occasionally. (Plate # XV).

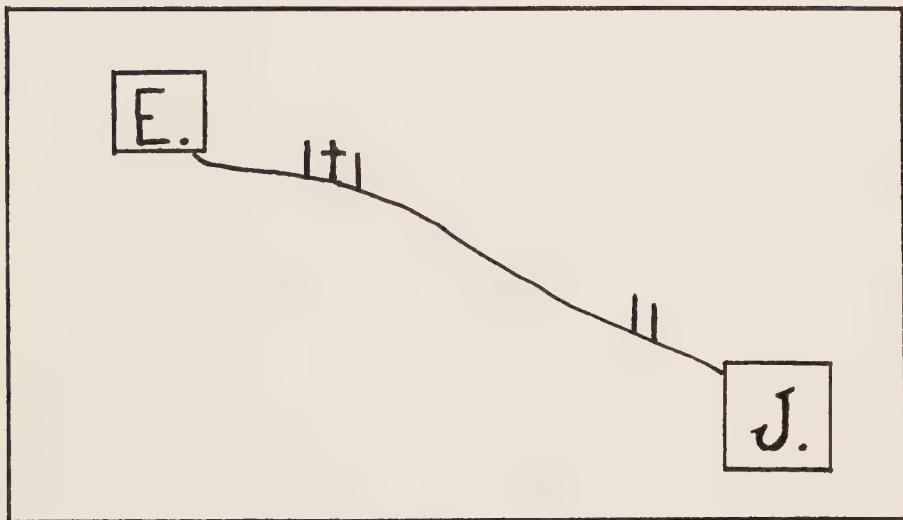


Plate XV

Example of a Blackboard Sketch

"And behold, two of them were going that very day to a village named Emmaus, which was threescore furlongs from Jerusalem. And they communed with each other of all these things which had happened. And it came to pass, while they communed and questioned together, that Jesus Himself drew near, and went with them."

THE USE OF VISUAL AIDS IN THE LOCAL CHURCH

Chapter Three

THE USE OF VISUAL AIDS IN THE LOCAL CHURCH

For many years the public schools have been using various forms of visual aid materials. In order to assist the schools in securing the most possible benefit from these aids, the Victor Animatograph Corporation established an Educational Department in their organization. One of the first tasks of this new department was to discover what aids the schools were using, and the effectiveness of their use. Questionnaires were mailed to 10,000 names listed with the National Educational Directory as having purchased projection equipment. Returns amounted to 7% of the mailing list.

It was discovered that 37% of the schools which replied owned sound equipment, 42% owned silent, and 21% owned both. Of all the films rented 39% were for instruction only, 9% for recreation, and 52% for both. Only 65% of the schools reported that they had made adequate provision for darkening of the class rooms. Some had only one, or a few rooms, where films might be shown, while other systems had darkened all of their class rooms.

A display of posters, models, and specimens was mentioned by 50% of the schools reporting. The stereograph was in use in 42% of the schools, and 82% made use of maps, graphs, and charts. About 39% of the schools were using film strips, while 64% still used the stereopticon, and of this number 36% purchased their own lantern slides. Visual materials were secured in the following ways:

Purchased.....	8%
Leased.....	2%
Rented.....	46%
Gratis.....	44% ¹

Our problem is limited to the field of religious education, yet these statistics have significance for us, and help us to check the progress of our church schools as compared with the public school system. We should be on the alert to take advantage of the pioneering that has been done in this field by the public school system.

A survey, on a much smaller scale, has been carried on during the past year, in an effort to ascertain the types of visual materials in use in the protestant churches along the Pacific Coast. One hundred ten questionnaires were sent out to pastors and religious education directors. Forty-two, or about thirty-eight percent of them have been returned. Of this total of forty-two churches, thirty-one were from churches of five hundred members or less.

The following report on equipment has been compiled from the returns:

	Owned	Rented	Borrowed
Movie machine	10	3	14
Stereopticon	17	0	10
Screen	18	1	16

¹ Survey on the Utilization of Visual Aids (Davenport, Iowa: Victor Animatograph Corporation).

Types of Visual Aids Used by 42 Churches

Movies.....	26
Slides of various kinds.....	27
Maps.....	30
Picture filing system.....	16
Biblical pictures.....	37
Historical pictures.....	10
Nature pictures.....	20
Curios and models.....	3

How Visual Aids Were Used by 42 Churches

For instruction.....	35
For worship.....	30
For recreation.....	23
For money making purposes.....	5

Only seven listed books on visual education material in their church libraries. Bailey's book The Use of Art in Religious Education was listed by three churches. One minister who has been preaching in the Methodist churches of the west for forty-seven years wrote "We believe in visual education. During the past year our Sunday evening services have been in charge of the visual education committee of our local church. These services have been well attended, and have combined worship, instruction, and fellowship." Another man of many years preaching experience remarked, "We find the movie is a real

asset to our educational program." The minister of a small community church said, "We have very little equipment and a limited budget. However, we recognize the need of visual education and hope to be able to do more." A young minister who had a student charge while he attended seminary remarked, "The churches I have been associated with have been noticeably deficient in visual aid materials. I think this is generally true of the smaller churches." One minister reported that he had had great value from the use of slides combined with hymns and poetry in his evening services, and that he had frequently used slides for the purpose of instruction and recreation at the pot-luck suppers held on church-night. Another church used movies and slides for mission study regularly, and made use of slides for developing the appreciation of great religious art and the beauty of nature.

SUGGESTED USES OF VISUAL AIDS

There are many fields in the religious education program where visual aids may be used to good advantage. Dr. Paul H. Vieth states that they contribute to at least four elements in the curriculum: namely, (1) the giving of information, (2) the developing of attitudes, (3) the indicating of lines of desirable conduct, and (4) the giving of enjoyment.¹

Visual aids form such a vital means of carrying on the

¹ Paul H. Vieth, "Movies and Slides As Teaching Aids", The International Journal of Religious Education Vol. XI (July, 1935), p. 17 f.

instruction and worship of the church that separate chapters have been devoted to these two problems. They may also be used in the recreational program of the church. No church organization should enter the field of professional entertainment, yet recreation is one fourth of the total program of the church. We should use every means in our power to place the social life of the church on so high a level that it will build toward greater spiritual growth. There are times when we would do well to present a clean and attractive movie to the members of our church school for the purpose of entertainment. If the social program has been built with the principle of variety in mind there will be no danger that the recreational movies will be used too often.

Other types of visual aids provide recreation for our church groups. There is something very wholesome about the members of a church gathering together for a pot-luck supper, and then viewing colored slides or movies. Church members need to share experiences of this type, as well as the experience of worship.

Visual aids will also find a place in the social service program of the church. Small children enjoy making picture books for gifts to those who are ill or shut-in, and a stereoscope with carefully selected stereographs, will pass many weary hours for the invalid. The young people will develop their spirit of service in planning and presenting a visual program to those in old people's homes and similar institutions. These programs may consist of modeling living pictures; showing large flat pictures and giving picture talks about them; building worship programs around the use of a picture, poetry and hymns;

and showing slides and movies.

Many churches have found that a vigorous visual advertising campaign will net results in increased attendance and financial support. Robert Cashman has said,

Church advertising means making known to the public that which the minister, officials or committees wish to emphasize. It may be buildings, equipment, program, personnel or any other special items of church work.¹

If then, our goal is worthy, our program definite, and our organization complete, let us have the courage and let us develop the skill to tell our story not only to those who may be present on Sunday mornings to hear our preaching, but to the outside world as well, through the many channels of advertising and publicity which lie open on every hand.²

Care should be used in order to secure attractive advertising material. The sensational type of advertising should be avoided and stress laid upon sincerity and dignity. Pictures and diagrams may be used to good advantage.

Given two advertisements competing for attention, one of which is illustrated and the other not, with other things equal, the illustrated one will receive the greater amount of attention. The reason is simply that we are naturally drawn to anything that depicts life, and consequently the more there is in the picture to suggest life the greater will be its drawing power. As a general rule, one large picture is worth half a dozen small ones.³

Visual aids may be used in the following types of church

¹ Robert Cashman, The Business Administration of a Church (Chicago: Willett, Clark and Co., 1937), p. 44.

² Ibid., p. 54 f.

³ Francis H. Case, Handbook of Church Advertising (New York: Abingdon Press, 1921), p. 93 f.

advertising:

The religious and secular press
Church bulletins
Mimeographed letters and cards
Annual calendars
Display cards for hotels, depots, street cars, etc.
Electric and painted signs
Bulletin boards
Billboards
Moving picture houses

There are also many attractive commercial postcards that have been prepared for church use. Some are to welcome new members, others are to remind absentees of the services. (Plate # XVI). Offering envelopes for special days are also available.

Numerous attendance helps may be procured. The attendance card has been a popular aid for many years. This consists of a large picture on a card for each child, and small seals to be added each week until the picture is complete. A new plan has a travel story with a map charting the hero's journey. This map is in thirteen sections, and each Sunday the child pastes one portion of the map onto the mounting card. At the conclusion of the quarter's work the student will know the journey of one Bible character, and he will have some conception of the geography of the land in which he traveled.

Award cards of different types are valuable, and the best of these make good use of the eye appeal. Certificates of promotion from one department to another are very attractive. Many of them contain copies of the masterpieces of religious art. (Plate # XVIII). Certificates of baptism and church membership also make use of the eye appeal.

LIFE'S A REAL PLEASURE

64

When you are headed
toward Sunday School

With a happy heart
An open Bible
And a mind to learn

OUR CLASS IS EXPECTING YOU Next Sunday

Happy is the man
that findeth wisdom
Prov. 3:13a



SLEEP

TRIP

BUSINESS

PLEASURE

HOME

CLUB

BIBLE CLASS

Choose the

BIBLE CLASS

Next Sunday

We cordially invite you
to be present.

*Choose you this day
whom ye will serve.....
Josh. 24:15 a.*

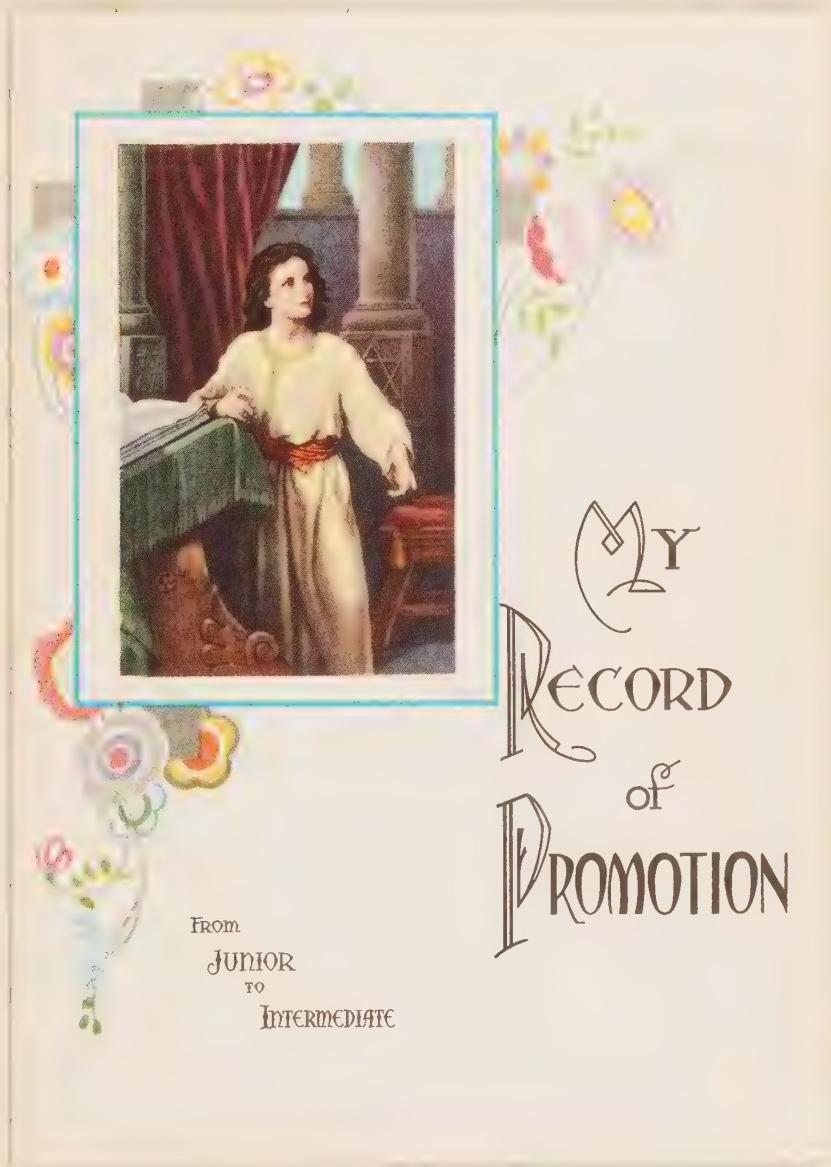
Plate XVI

Visual Aids to Attendance



EASTER DAWN

The Order of Service should
appear here.





From
JUNIOR
TO
INTERMEDIATE

MY
RECORD
of
PROMOTION



CERTIFICATE of PROMOTION

This Certifies that _____ has been
PROMOTED from the JUNIOR DEPARTMENT of the _____ school to the
Date 19 _____ INTERMEDIATE DEPARTMENT.

SCHOOL SUPERINTENDENT

TEACHER

MINISTER

DEPARTMENT SUPERINTENDENT

Memory Verses

For God so loved the world, that he gave his only begotten Son, that whosoever believeth on him should not perish but have eternal life.—John 3:16.

Every one therefore who shall confess me before men, him will I also confess before my Father who is in heaven.—Matt. 10:32.

A new commandment I give unto you, That ye love one another; as I have loved you, that ye also love one another. By this shall all men know that ye are my disciples, if ye have love one to another.
—John 13:34, 35.

Go ye therefore, and make disciples of all the nations, baptizing them into the name of the Father and of the Son and of the Holy Spirit: teaching them to observe all things whatsoever I commanded you: and lo, I am with you always, even unto the end of the world.—Matt. 28:19, 20.

What We Learned In the Junior Department

We studied many stories from the Bible while in the Junior Department. The strange thing about all these stories was the truths they taught us about ourselves. These stories talked about our very own problems today—about getting angry, about lying, swearing, cheating, talking about people, being disobedient, fighting the gang and breaking promises. What strength and power those Bible stories give us!

Here are more things I learned as a Junior that I'll try not to forget—

The Books and Divisions of the Bible.

The Beatitudes.

The Lord's Prayer.

The Ten Commandments.

The Christmas Story.

The Easter Story.

Psalm 91.

The Great Commission

—and a Scripture verse about kindness, anger, helpfulness, God's care, truthfulness, obedience, swearing and our duty to God.



Autographs



You Are Now a Member of the Intermediate Department

You are now an Intermediate. Your promotion, today, means an upward step in rank and in honor. This advance having been based on merit, signifies that you have fulfilled all the requirements of the Junior Department.

In being initiated into this new department, you will be expected to be one of its loyal and devoted members, enjoying all its rights and privileges, but at the same time assuming all its duties and obligations. You will be expected to uphold all the ideals of the department and to attend faithfully and conscientiously to your own particular work as First Year Intermediates.

Yours is a big task, new Intermediates, bigger and much, much more difficult than your past work has been. But you are now older boys and girls, and more capable of doing big tasks. Put your shoulder to the wheel, and make this First Year Intermediate Class the finest and best in the whole department.

Even a child
maketh himself
known by his
doings,

Whether
his work be pure,
and whether it
be right.

Prov. 20:11.

It is advisable to observe the birthdays of the church school students and a birthday poster for each month in the year, and birthday postal cards are excellent ways of doing this. Memory work posters will also prove helpful.

THE LOCAL VISUAL EDUCATION COMMITTEE

The church that plans to enter conscientiously into the visual education program is in need of a committee on visual education. This should be headed by some person who is interested and has some skill along this line, and who will be able to assume the duties of a director of visual education throughout the church system. One of the first duties of the committee would be to make a survey of the different departments to see what visual materials are being used and how efficiently they are handled. The next step would be to secure the necessary materials, and catalogue and file them so that they are available for all teachers and leaders in the organization. All materials should be in charge of the director and should be checked in and out by him whenever they are used. The committee members should examine and repair all equipment regularly.

In some churches the members of this committee suggest programs using visual aids to the department heads, present speakers on visual materials at workers' conferences, and prepare training courses in the use of visual aids. They may also be placed in charge of evening services and church-night parties where movies or slides are to be used.

SUGGESTED EQUIPMENT FOR THE LOCAL CHURCH

The use of the budget system is one of the best ways in which to build up a library of visual materials. It is advisable for the church to set aside a certain sum of money each year to provide for the purchase of the necessary materials. The committee in charge should carefully check the needs of each department, and thus make certain that all ages will benefit. There is often a tendency to purchase flat pictures or projection equipment to the exclusion of other aids. Because of these difficulties lists of equipment that might be purchased on two different budgets have been prepared. This material was selected on the assumption that the churches were already equipped with blackboards, bulletin boards, picture rails or other means of picture display, and the picture sets that accompany the various denominational quarterlies.

A certain sum should be set aside every year, for there should be constant addition to the supplies, since there is new and interesting material constantly appearing on the market. These lists should be used only for suggestions because the needs of each individual church are different from all others. The prices quoted are approximate.¹

\$25.00 Budget

Books:

(These should be placed in the church library, and their circulation encouraged by the visual education committee.)

¹ See the appendix for sources of this material.

Albert Edward Bailey
The Use of Art in Religious Education
 New York: The Abingdon Press, 1922..... \$ 1.00

C. R. Conder
The Illustrated Bible Geography and Atlas
 London: Collin's Clear-Type Press..... .35

Total for books 1.35

Maps:

One map of the Bible lands without too many details.
 (MacCalla Map Series - 40" by 60" on roller)..... 2.75

One world mission wall map (Large size)..... .60

Total for maps .35

Posters:

4 Seasonal posters..... 1.00

4 Missionary posters..... 1.00

Total for posters 2.00

Models:

A scroll of the law..... .50

A stand-up village of Palestine..... .25

Total for models .75

Pictures:

Large size Elsie Anna Wood Pictures:

The Holy Family in Egypt..... .25

Of Such Is the Kingdom of Heaven..... .25

The Sermon on the Mount..... .25

Twelve Years Old..... .25

Call of the First Disciples..... .25

The Last Supper..... \$.25

Thomas Nelson Wall Pictures:

Samuel Hears the Call.....	1.25
David Anointed King.....	1.25
The Law Given On Mount Sinai.....	1.25

Smaller pictures: (Perry's 10" by 12" in sepia).

Correggio: Holy Night.....	.10
Raphael: Madonna of the Chair.....	.10
Plockhorst: Christ Blessing Little Children.....	.10
Plockhorst: Christ's Entry Into Jerusalem.....	.10
Millet: Feeding Her Birds.....	.10
Millet: The Angelus.....	.10
Watts: Sir Galahad.....	.10
Breton: Song of the Lark.....	.10
Hofmann: Christ and the Doctors.....	.10
Hofmann: Christ and the Rich Young Ruler.....	.10
Hofmann: Christ in Gethsemane.....	.10
Zimmerman: Christ and the Fishermen.....	.10
Bayes: Departure of the Mayflower.....	.10
Soord: The Lost Sheep.....	.10
Hunt: The Light of the World.....	.10

Total for pictures \$ 6.75

Mounting materials for all pictures..... 1.50



THE HOLY FAMILY IN EGYPT.

St. Matthew 2: 14-16.

Joseph carries on his carpenter's trade, to support his family and himself.
S.P.C.K. W. 1035.

Made in Great Britain.



OF SUCH IS THE KINGDOM OF HEAVEN.

"Their angels do always behold the face of my Father which is in Heaven."

St. Matthew 18: 10 & 19: 13-15.

S.P.C.K.W. 1024.

Made in Great Britain.



THE SERMON ON THE MOUNT.

"Seeing the multitudes, He went up into a mountain . . . and taught them."
St. Matthew 5 : 1-2.

S.P.C.K. W. 1015

Made in Great Britain.





THE CALL OF THE FIRST DISCIPLES.

"Jesus said unto them, Come ye after Me, and I will make you to become fishers of Men."
St. Mark 1, 16-20.
Made in Great Britain

S.P.C.K. W. 1009 B

Plate XXIII



THE LAST SUPPER

"He took the cup, and gave thanks."—St. Luke 22: 17.

S.P.C.K. W 1231

Made in Great Britain.



Plate XXIV

Thomas Nelson Series: Samuel Hears the Call



Plate XXV

Thomas Nelson Series: The Law Given on Mount Sinai

Frames for wall pictures, (about 6) or material
 for construction, and paint..... \$ 7.00

2 easels for small pictures (Plate # VI),
 material for construction..... 1.00

Miscellaneous fund:
 for picture catalogues, division cards for picture
 file, large envelopes in which to store the
 smaller pictures, etc..... 1.30

A wood or cardboard box to be used as filing cabinet.... 0.00

Total.... \$ 25.00

\$100.00 Budget

Books:

Albert Edward Bailey
The Use of Art in Religious Education
 New York: The Abingdon Press, 1922..... \$ 1.00

Elizabeth Hibbard Bonsall
Famous Hymns With Stories and Pictures
 Philadelphia: The Union Press, 1923..... 1.00

Educational Bulletin # 901
Visual Method in the Church Curriculum
 Chicago: International Council of Religious Education... .55

Cynthia Pearl Maus
Christ and the Fine Arts
 New York: Harper and Brothers, 1938..... 3.95

The Historical Atlas of the Holy Land
 New York: Rand, McNally Co..... 1.00

Total for books \$7.30

Maps:

The New Testament.....	\$ 2.75
The Old Testament.....	2.75
Travels of St. Paul.....	2.75
(MacCalla Map Series - 40" by 60" on rollers)	
Wall map of the world.....	.60
Wall map of China (36" by 46").....	.60
Wall map of India (36" by 46").....	.60

Total for maps \$ 10.05

Posters:

4 seasonal posters.....	1.00
4 missionary posters.....	1.00
4 attendance charts.....	1.00
2 birthday rolls.....	.50

Total for posters \$ 3.50

Models:

A scroll of the law.....	.50
A stand-up village of Palestine.....	.25
A Palestine home (Wood).....	1.25
A sheep-fold.....	.75
A shepherd's crook.....	.50

Total for models.. \$ 4.00

Sandtable:

The sandtable.....	\$ 14.00
Supplies for the sandtable.....	1.00
	<hr/>
Total for the sandtable	\$ 15.00

Pictures:**Large size Elsie Anna Wood pictures (colored)**

The Holy Family in Egypt.....	.25
No Room In the Inn.....	.25
Of Such Is the Kingdom of Heaven.....	.25
Twelve Years Old.....	.25
Hilltop at Nazareth.....	.25
Sermon On the Mount.....	.25
Call of the First Disciples.....	.25
The Last Supper.....	.25

Thomas Nelson Wall pictures (colored)

Samuel Hears the Call.....	1.25
David Anointed King.....	1.25
The Law Given On Mount Sinai.....	1.25
The Burning Bush.....	1.25

Hofmann pictures - 13" by 172 (colored)

Christ and the Doctors.....	2.25
Christ and the Rich Young Ruler.....	2.25
Christ in Gethsemane.....	2.25



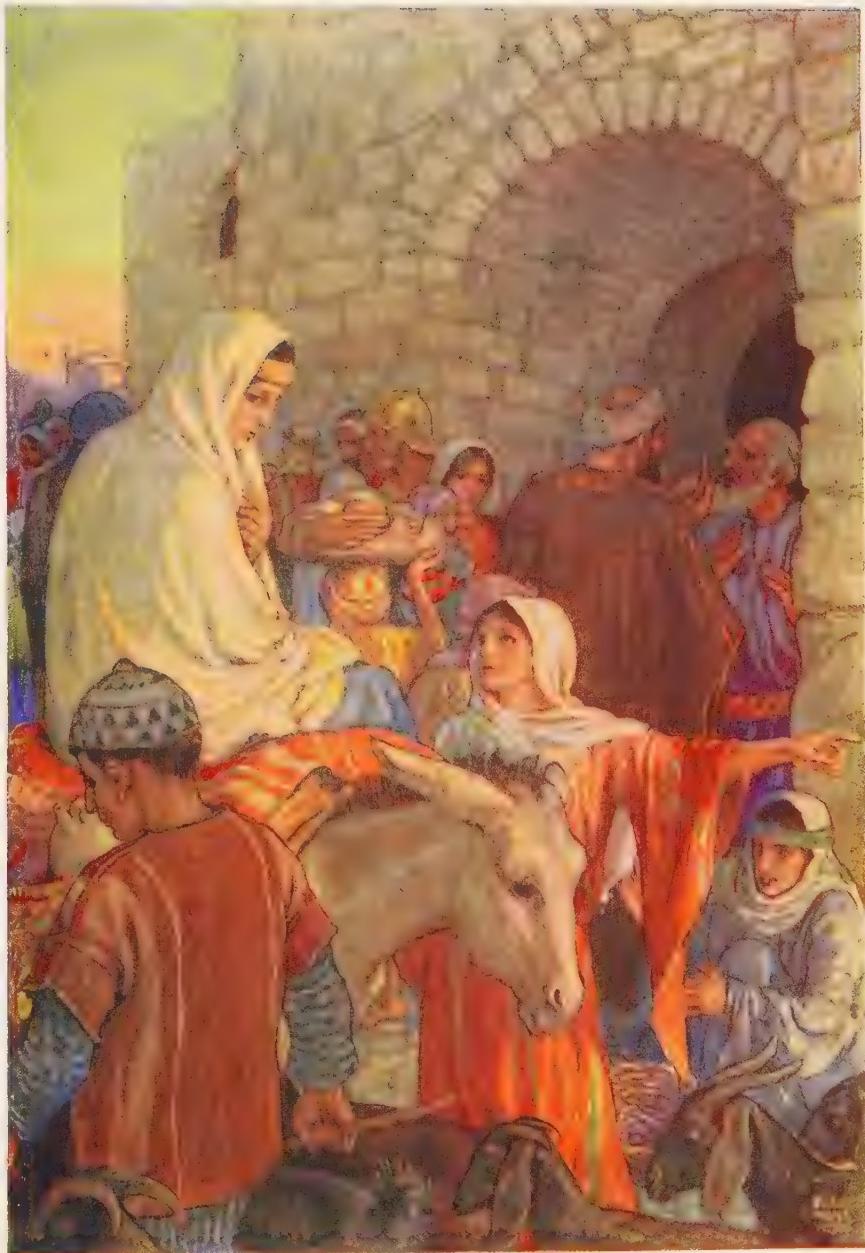
Plate XXVI

Thomas Nelson Series: David Anointed King



Plate XXVII

Thomas Nelson Series: The Burning Bush



NO ROOM IN THE INN.

"Joseph went up . . . unto the city of David, which is called Bethlehem . . . with Mary his espoused wife." St. Luke 2. 4, 5.

S.P.C.K. W. 1008.

Made in Great Britain.

Plate XXVIII



THE HILLTOP AT NAZARETH
"Jesus increased in wisdom and stature, and in favour with God and man"—
St Luke 2: 52

S.P.C.K. W. 1013

Made in Great Britain.



Plate XXX

Hofmann: Christ in Gethsemane

Smaller pictures - 10" by 12" or less.

Selected from lists in chapter 5 and from the
needs of the various departments in the church
and church school..... \$ 4.25

Total for pictures....\$18.00

Mounting materials for all pictures.....3.00

Frames for wall pictures (about 10)..... 10.00

Easels:

Material for 2 small easels (Plate # VI)..... 1.00

Material for 2 large easels (Plate # VII)..... 1.00

Total for easels \$ 2.00

Postcard reflector.....\$ 15.00

Material for one translucent screen. (Plate # VIII)..... 2.00

Rental fund for slides or movies to be used with a
borrowed machine and screen..... 7.50

Miscellaneous fund to cover the expense of picture catalogues
and filing cabinet supplies..... 2.65

Total.....\$ 100.00

Other equipment should be added as the funds for purchase
are available. In the pamphlet, Visual Method in the Church
Curriculum we find these words,

A program of visual education is not something that can be
added to the services of the church without cost. Like most

equipment and working materials used in the church, good pictures and good projection equipment cost money. It is only when this work is put on an adequate financial basis that producers and distributors of projection materials will be able to give the churches the service which they need. There has been an encouraging downward trend in prices during the past few years and this trend will, no doubt, continue as more and more churches go into visual education.¹

One of the most valuable pieces of equipment is a projector that will show filmstrips and the 2" by 2" film slides. This can be purchased, with a carrying case, for \$50.00 or less. A very fine machine which is a combination of a reflectoscope and a stereopticon may be secured for about \$150.00. Black and white standard sized slides may be purchased or made to order for between \$1.00 and \$1.50. Filmstrip including between 35 and 75 pictures cost about \$1.00 or \$2.00. Miniature film slides may be made at home for about 15¢ each in colors, and 8¢ in the plain film.

A silent 16 mm. movie projector that is large enough for use in a church will range in price from \$75.00 to \$150.00. A large sound projector will cost from \$300.00 to \$500.00. The purchase of a globe of the world, and enough maps so that each departmental room may have their needs cared for would be a good investment.

More books that may be placed in the hands of the teachers and department heads as well as the older children who are planning their own services are advisable. Some suggested books follow:

Alice Anderson Bays <u>Worship Programs in the Fine Arts</u> Nashville: Cokesbury Press, 1940.....	\$ 2.00
--	---------

¹Visual Method in the Church Curriculum, op. cit., p. 25.

Lewis Browne <u>The Graphic Bible</u> New York: Macmillan Company, 1928.....	\$ 1.00
Kenneth W. Sollitt <u>Preaching From Pictures</u> Boston: W. A. Wilde Company, 1938.....	2.00
Della F. Wilson <u>Primary Industrial Arts</u> Peoria, Ill.: Manual Arts Press, 1926.....	2.00
Frank E. Wilson <u>An Outline of Christian Symbolism</u> New York: Morehouse-Gorham Company, 1933.....	.30
Frederica Beard <u>Pictures in Religious Education</u> New York: George H. Doran Company, 1920.....	1.75
Daniel Johnson Fleming <u>Heritage of Beauty</u> New York: Friendship Press, 1937.....	1.50
Daniel Johnson Fleming <u>Each With His Own Brush</u> New York: Friendship Press, 1938.....	1.50
Albert Edward Bailey <u>Art and Character</u> New York: Abingdon Press, 1938.....	3.75
Albert Edward Bailey <u>The Gospel in Art</u> Boston: The Pilgrim Press, 1916.....	3.50

Magazine:

"The Biblical Archaeologist," 50¢ per year. Non-technical and reliable. American Schools of Oriental Research, 409 Prospect Street, New Haven, Connecticut.

A church may spend as little or as much as it wishes to on visual aids. However, for the efficient use of the money the aids should be selected so that they will be valuable for all ages, and also contain a variety of types of materials.

WORSHIP WITH VISUAL AIDS

Chapter Four

WORSHIP WITH VISUAL AIDS

There is a close relationship between the appreciation of beauty and the religious feelings. "Religion has been historically the great fountain source of art, and the art of worship the mother of all arts."¹ The motives that have led to the creation and appreciation of beauty have come from religion to a very large degree.

The religious motive has produced some of the finest pictorial and sculptural art the world has ever known. Architecture owes a great debt to the impulse that led man to put into his temples, cathedrals, and churches his finest conceptions of beauty.²

Much of what we learn and much of what we feel is brought to us through the medium of sight. "Art not only ministers to us through the moral uses of beauty, but also visualizes the religious experience."³ Art is a language that is not limited by the inadequacy of words, for the artist speaks to us by means of light, shadow, form, line, color, composition, and symbols. Such a language is ideal for the expression of aspirations, truth, and spiritual realities. Irwin G. Paulsen says,

Man may worship things, but never beauty; its strange power rather exalts him and makes him lift up his hands to God....Whenever emotional and intellectual sensitivity to beauty and meaning in art is cultivated, we are contributing to appreciations and aptitudes that help people to worship.⁴

¹ Vogt, op. cit., p. 18.

² George Herbert Betts, Teaching Religion Today (New York: The Abingdon Press, 1934), p. 27.

³ Marie Cole Powell, Guiding the Experience of Worship (New York: Methodist Book Concern, 1935), p. 148.

⁴ Irwin G. Paulsen, The Church School and Worship (New York: The Macmillan Co., 1940), p. 109 f.

Evelyn Underhill defines worship as "the response of the creature to the Eternal."¹ It is that spiritual fellowship between man and God that results when man turns to God and acknowledges Him as his Creator. In the Gospel of John we read, "God is a Spirit, and they that worship Him must worship Him in spirit and in truth."²

The desire to worship is found in each of us. In all parts of the world--the great cities and the wilderness places--among the educated and among the unlettered--people will be found worshipping and searching for God and the answers to the eternal mysteries of life. True worship arises from the desire and hunger to know God, and thus to know truth, goodness, and righteousness.³

We cannot all worship in exactly the same manner or to the same degree. But we can all worship; and we need to worship if our lives are to be in any measure complete, if our personalities are to grow and to find their highest form of expression.⁴

Worship should reveal, heighten, and make surer our sense of values. It should also bring clearer ethical insight, and thus give to man a more Christ-like attitude toward his fellow men, and show him better ways of living with them. When higher values have been revealed and one's ethical insight has been sharpened there generally develops the need to face new problems, and worship should aid in doing this,

¹ Evelyn Underhill, Worship (New York: Harper Bros., 1937), p. 3.

² St. John 4:24.

³ Betts and Hawthorne, op. cit., p. 444

⁴ Ruth Irwin Rex, We Worship (New York: The Christian Century Company, 1950), p. 5.

for through the worship experience men may catch a glimpse of the solution to his problems— a solution which is in keeping with God's purpose in the development of the world. New spiritual resources are released through worship, for through it we become aware of the sources of strength, both within and without, which we may call upon to help us. It gives man a zest for life, and unifies life around a single purpose. It should create within man a sense of fellowship with all mankind, and finally, enlist the worshipper in the building of a better Christian social order.¹

Through worship we secure certain responses, evoke definite feelings, and provide types of expression which cannot be secured through any other form of religious education. It is one of the most powerful means of securing character development and religious growth.² Betts and Hawthorne say,

Training in worship should establish the individual in such vital and personal relationship with God that he may be made increasingly conscious of the responsibilities which that relationship entails, and be made increasingly able to discharge it. Worship should bring to the individual inner harmony, correct perspective, and ideal companionship. It is that phase of religious experience in which the individual comes to know God, comes to know himself, and seeks to become identified with the plan of God not only for his own life, but for the world as well.³

There are several forms of worship. It may be uttered or

¹ Powell, op. cit., pp. 14 ff.

² Frank M. McKibben, The Intermediate Method In the Church School (New York: The Abingdon Press, 1926), p. 157 f.

³ Betts and Hawthorne, op. cit., p. 451 f.

unexpressed; spontaneous or induced; individual or corporate; formal or informal; and for children, young people, or adults. Materials for visualizing the experience will have their place in all of these forms. Douglas Steere points out that

There has recently been a growing realization that Protestantism both in its instruction for prayer and in its public worship has directed itself almost exclusively to the ear, to the neglect of the eye. This has starved those persons who take in and who preserve experiences most easily in the form of pictures. To these persons certain pictures thrown upon the screen of the mind as they begin prayer may be invaluable aids in helping them to center their minds and to enter into the presence of God in prayer. Scenes from the New Testament are commonly used. The person sees himself...being overtaken by Jesus on the road to Emmaus, and pictures the experience of walking and talking and sitting down to supper with Him.¹

Marie Cole Powell gives the following example of the use of a visual aid in attaining individual, informal and unuttered worship:

On the Gorner Gratz, opposite the Matterhorn, I caught my first vision of a world of glaciers and gleaming snow peaks. Nothing but blinding dazzling whiteness anywhere except the little shoulder of land on which my friends and I stood. Heaven above and a world of untouched purity. In that moment God seemed to be saying: "Behold, I make all things new! Creation lies ahead, not behind. Every day is a fresh beginning. Every morn is the world made new. Walk ye, therefore, in the newness of life." All of worship was there in those brief few moments of wonder. Yet not a word was said and never was the experience even mentioned until years afterward.²

There are many gradations in the amount of formality to be found in worship. Men may worship through the aid of ritual and liturgy, or around a discussion table. People should never be given

¹ Douglas V. Steere, Prayer and Worship (New York: The Association Press, 1938), p. 21 f.

² Powell, op. cit., p. 22 f.

the impression that there are only certain appointed places where they may find God, but nevertheless, a worship experience may best be had in a place of beauty. Marie Cole Powell points out that "man can worship without art, but not so well."¹

THE PLACE OF WORSHIP

Atmosphere has been defined as the surrounding elements or influences. J. Sherman Wallace says,

The atmosphere that promotes worship is the sum total of the influences at a given time that beget or dispel reverence, thoughtfulness, humility, gladness, courage, faith, a consciousness of God, and a devotion to the ideals of his character and the accomplishment of his purpose. One can worship amid any surroundings, as a wren sits in perfect peace on her nest within an arm's reach of a thundering waterfall or as the lark sang over the battle-torn fields of France, but such accomplishments are rare.²

Long before the birth of Christ religions made use of visual aids in promoting the spirit of worship. Some rites were held in outdoor spots of natural beauty, while other worshippers erected beautiful temples. (Plate # XXXI). Christianity made an effort to build toward even a better atmosphere for worship. The great cathedrals and chapels of the Old World stand today as examples of this. (Plate # XXXII). The towers, high vaults, and pointed arches of the Gothic cathedrals are suggestive of the beauty of mountains, trees, and the starry sky; and thus cause man to feel the desire for prayer.

¹ Powell, op. cit., p. 148.

² J. Sherman Wallace, Worship In the Church School (Philadelphia: Judson Press, 1930), p. 101.



Plate XXXI

The Hellenistic columns of the Temple of Artemis at Jerash in Transjordan. These columns are approximately sixty feet in height.



THE PERRY PICTURES. 1880.
BOSTON EDITION.

COPYRIGHT, 1927, BY EUGENE A. PERRY.

CATHEDRAL, RHEIMS, FRANCE.

The Catholic Church has always made use of art and beauty in its sanctuaries. The fear of idolatry and the reaction against Catholicism caused art to be removed from our places of worship, candles snuffed out, and white-wash put on the walls of our churches in good Puritan fashion.¹ Then Protestantism "built its bare, ugly chapels to house its Puritan faith and its bizarre imitations of the theatre to glorify its preacher and his sermons."² (Plate # XXXIII).

Today there is a definite movement to reintroduce art and beauty into our Church buildings if for no other reason than to elevate, purify, and discipline the emotions. The mural decoration, the altar piece, the stained-glass window, and the painting all tend to lift the soul of man to God. (Plate # XXXIV). Albert Edward Bailey says,

We must abandon our whitewashed walls, our stenciled frescos, our plain meetinghouse windows, the simplicity that passed with our ancestors for godliness, and revert again, at least in some measure, to those concomitants of worship that so enthralled Milton, "The long aisle and fretted vault...the storied windows richly dight, casting a religious light." In such a church there is room for no mood except the mood of worship. The frivolities and thoughtlessness of life will be left outside.³

The atmosphere of the room in which we worship is a determining factor in the quality of our worship. Elbert M. Conover comments in the following words,

By experience we know that the architecture of the room consecrated for worship has a direct effect upon the service. The room

¹ H. Augustine Smith, Worship In the Church School Through Music, Pageantry, and Pictures (Elgin: David C. Cook), p. 126.

² Wallace, op. cit., p. 100.

³ Bailey, op. cit., p. 93.



Plate XXXIII

Small Country Church



THE PERRY PICTURES, 1493,
BOSTON EDITION.

must create environment for the soul just as a sublime scene in nature, on land or sea, has its peculiar effect upon the thoughtful. One of the reasons why architecture is of such vital importance in worship is that we cannot always worship God in some majestic setting in nature. In worship the great spiritual experiences of the race are to be recapitulated. Again we are to see the burning bush and the glory of God in the temple....When we realize the primary importance of worship, we will understand that not just any kind of a hall or meetinghouse will be best suited to this holy experience.¹

There are certain essential elements that buildings of worship should strive to attain. The Church building should not only express endurance, but truth and aspiration. "The language of architecture may not consciously be understood but its influence is potent."² Spires and pointed arches express the Christian faith that causes man to ever strive upward. Our Church buildings should not be places of cold utility, but they should express our great spiritual faith, and thus inspire communion with God. (Plate # XXXV).

A sanctuary or chapel should be longer than it is wide, in order to establish a focal point of interest and concentration. The square room with a corner pulpit, bowled floor, and circular pews adds nothing to the atmosphere of reverence, repose, and inspiration. The focal point of interest may be provided for in a number of ways, but it should be the high light for the entire sanctuary. Some churches use a beautiful communion table with a cross above it. In others a table, or an altar, holds an open Bible and candles. The cross is being used more and more in our Protestant churches, and people who

¹ Elbert M. Conover, Building the House of God (New York: Methodist Book Concern, 1928), p. 100.

² Ibid., p. 69.



THE PERRY PICTURES. 1601.
BOSTON EDITION.

COPYRIGHT, 1918, BY EUGENE A. PERRY.

COLOGNE CATHEDRAL

object to the use of this symbol should remember that there is a vast difference between the cross and the crucifix. One of the most beautiful small chapels I have seen has a cross placed on the communion table below a well proportioned arch. An attitude of peace and reverence is created by the use of a concealed spot light that throws a shadow of the cross onto the wall of the arched space. Other sanctuaries have large pictures or art windows of real beauty placed above their altars.

Attention should be given to the matter of the lighting in a room of worship. Lights should not be too bright, and they should never glare, yet they should be sufficient to provide for the reading of hymns and other portions of the service. It is much more advisable to use pews than chairs, for the latter are apt to move about and make a disturbing noise which will detract from the beauty of the service.

Many churches miss a great opportunity by not introducing beauty into the foyer or entrance hall of the building. The preparation for worship may well commence when the outer door of the Church is opened and the worshipper enters a clean and attractively furnished room and hears the soft tones of the organ from the sanctuary beyond. One or more well framed and well lighted pictures dealing with great religious truths will do much to send the individual into the chapel to worship in spirit and in truth.

GRADED WORSHIP

The preschool child, the adolescent, and the adult do not have the same experiences or interests, and for this reason it is best to

have graded worship to suit the needs of various groups to be found in the Church school. The places of worship, as well as the services, will vary according to the ages, needs, and experiences of the worshiper.

The little child responds naturally to the picture of action, to a simple picture without many details, and to one that tells a story. He likes pictures of other children and animals. Simplicity in the use of visual aids in a child's worship should be the rule.

The worship of the small child is spontaneous and informal. Elizabeth Shield has described an ideal worship and work room for pre-school children that will fit these requirements. The walls were a soft light amber with a lighter ceiling. The woodwork, including a low picture rail, was a deep ivory, and the floors a light oak. Comfortable chairs painted a soft green and arranged in front of a low table holding a rich amber vase of beautiful wild flowers indicated the place where God's gift of the outdoors and its beauty could be taught. Curtains in a sunshiny shade of theatrical gauze hung from the low wide windows. "Christ Blessing Little Children" by Plockhorst, "Twinkle, Twinkle, Little Star" by Smith, and Murillo's "Madonna and Child" hung within the eye span of the small worshipers.¹

A room for primary children should be attractive and suggestive of worship. If one room must be used for different activities it is well to set aside one corner as a "worship corner," and let the children take pride in keeping it attractive and clean. The furnishings of the primary room should be chosen "with the greatest care, from an artistic

¹ Elizabeth Shield, Guiding Kindergarten Children In the Church School (Richmond: Onward Press, 1931), p. 86.

as well as utilitarian standpoint. The color scheme should be beautiful and harmonious.¹ The primary worker who places a good copy of Reynold's "The Child Samuel at Prayer" (Plate # XXXVI) above a low table or altar that holds candles and an open Bible will be amply repaid for her effort when she sees the look of reverence and awe on the faces of the small children lighting the candles in their own service of worship.

In her volume on Junior Department methods Marie Cole Powell states

Junior children are so continuously active and are so frankly challenging the reality of life's experiences that we do not catch them, as often we do adolescents, in the mood which borders on worship.²

Nevertheless, Juniors truly worship, and because of their desire for variety and activity, their service makes an excellent place for the use of visual aids in worship. At this age the children may plan and carry out their own services, with supervision, and they enjoy using pictures, curios, and models in this activity.

Attractive places of worship may be arranged by and for Junior children in the average Church School building with little expense. Worship centers may be placed before a window or a bare wall. A triptych, or three panel screen, may be made large enough to set on a table, and thus form a background for the worship center.³ (Plate # XXXVIII). Designs may be made from cellophane and tag board in imitation

¹ Munkres, op. cit., p. 218 f. ² Powell, op. cit., p. 177.

³ Crystal G. Woodbury, "A Triptych to Use at a Worship Center" Children's Religion Vol. II (March, 1941), p. 32.



Plate XXXVI

Reynolds: The Child Samuel at Prayer



Plate XXXVII

A Primary Worship Center



Plate XXXVIII

A triptych, or three part screen, which forms the background for a worship center arrangement. A large picture has been pasted on the center panel.

of a stained glass window.¹ This may be mounted as a panel on the wall, with a light behind it, or it may be incorporated into the central panel of a screen. Junior boys enjoy making an altar to be used below this "window." Services of the girls may be used in making the curtains or drapes for the windows. After a project of this type has been completed the Juniors will take great pride in "their chapel" and it will not be difficult to secure and maintain a worshipful attitude.

The youth is undergoing great physiological changes as well as intellectual and emotional development. At the beginning of this period the child begins to experience self-awareness with varying degrees of vividness, and with such unpredictable results as bashfulness, self-assertiveness, reticence, egotism, boasting, morbidity, independence of thought and judgment, and opinionativeness. Sex-consciousness is developing during this period, and it needs careful attention if the child is to acquire lofty ideals and attitudes toward his fellowmen, art, nature, and the Creator. A great mental and moral independence also develops and the adolescents face the opportunity of thinking through their own problems and making their own decisions with respect to the vital issues of life. All of these factors combine to make this age group very responsive to the appeal of the Divine, and there is a very definite "moving out" toward high ideals.²

Ideas may become beliefs only when they have entered into the

¹ Helen Vaile Parker, "Juniors Make Simulated Windows" International Journal of Religious Education Vol. XVI (Feb., 1940), p. 12 f.

² McKibben, op. cit., p. 57 f.

organized mental life, have become emotionalized, and thus have begun to operate through the will of the individual. Art is the means by which an idea may be invested with warmth and power, for the artist is able to incarnate the idea of a person and make it beautiful. The adolescent has great emotional intensity, a new eye for beauty, and a new apparatus for the absorption of the world of emotion.

Youth and young people should plan and give most of their services of worship. A formal service is appreciated and ritual may be used to advantage. If a worship place is not provided they should be encouraged to make a study of worship and their needs, and set up their own worship center. (Plate # XXXIX).

The adult department is often neglected in our study of the Church School. The adults are usually given the sanctuary which would be an excellent place for them if their attendance was large enough. Few things are more detrimental to worship than to have twenty five adults gather in a room that was prepared for three hundred people. Adults appreciate a room, informally furnished and comfortable, with one table prepared as a worship center. They are just as interested in visual aids as the children. Many of them feel the need for study and appreciation of our great religious art. Symbols that are understood have high teaching value. People of this age will find worship experiences in the use of curios, slides and motion pictures.



Plate XXXIX

A Worship Room for Young People

VISUAL MATERIALS OF WORSHIP

Pictures are one of the most concrete forms of art and they are the most easily accessible type for use in worship services. We do not need to be limited in our selection to pictures dealing with religious subjects or Biblical themes. Some pictures suggest the attitude of worship, such as gratitude, reverence, wonder, joy, and dedication. "The Angelus" by Millet (Plate # XL) is a picture of this type that has an appeal for all ages, and the "Song of the Lark" by Breton is another. (Plate # XLI).

Some pictures may be used to interpret the ideal which the service is emphasizing. "Sir Galahad" by Watts (Plate # XLII) would be an example of pictures that might be used to develop the theme of purity, or dedication. Pictures may be used in such a way that they will raise the everyday experiences of life to the level of worship. "The Gleaners" by Millet (Plate # XL) and "The Rail Splitter" by Ferris both stress the dignity of labor. Special days such as Christmas, Thanksgiving, and Easter may have a deeper religious meaning combined with their celebration if we make the most of our great works of art.

J. Sherman Wallace says,

Pictures do more than create an atmosphere of worship. They are a real aid in worship. They may be used to impress ideals, to stir the emotions, and to inspire action. Suppose the central thought of the worship...is the value of right decisions or the call of Christ for sacrifice or loyalty, nothing could be better than an interpretation of Hofmann's or Copping's picture of Christ and the Rich Young Ruler.¹

¹ Wallace, op. cit., p. 105.



From a Thistle Print, Copyright Detroit Pub. Co.

No. 52

THE ANGELUS

Millet

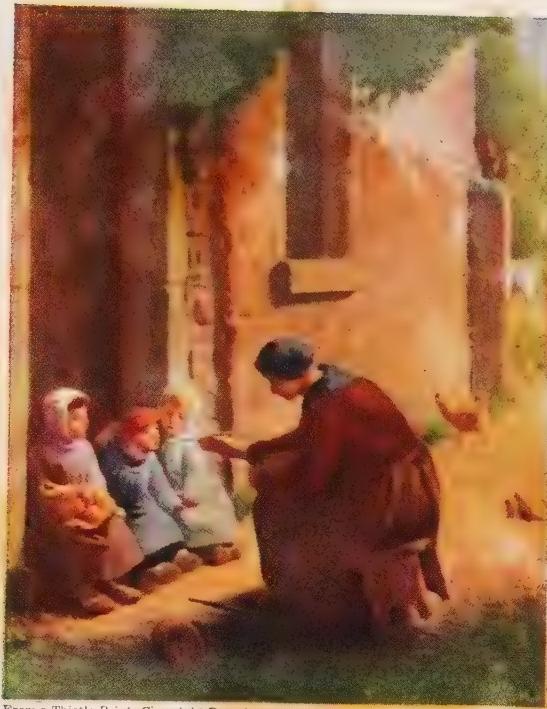


From a Thistle Print, Copyright Detroit Pub. Co.

No. 40

THE GLEANERS

Millet



From a Thistle Print, Copyright Detroit Pub. Co.

No. 34

FEEDING HER BIRDS

Millet

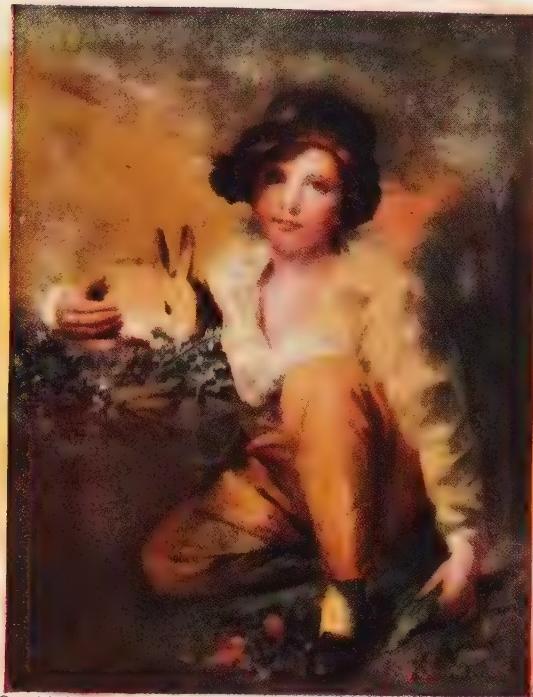


From a Thistle Print, Copyright Detroit Pub. Co.

No. 7

THE SONG OF THE LARK

Breton



Copyright by The Medici Society Limited

No. 22

A BOY WITH A RABBIT

Raeburn



From a Copley Print, Copyright by Curtis & Cameron, Boston

No. 13

SIR GALAHAD

Watts

There are several techniques for showing pictures in the worship service. If a large copy of a flat picture is available it may be mounted on a card and used in the front of the room. If the picture is not large enough, or well lighted, small copies of the print should be provided for each member of the group.

An entire service may be built around a picture used in this way. Let us take as an example the Hofmann picture of "Christ and the Doctors." (Plate # XLIII).

Prelude - quiet music.

Hymn - Tell Me the Stories of Jesus.

Prayer

Bible Reading - the story of Jesus at the Temple.

Picture study which would include:

The name of the picture

The name of the artist and information concerning him.

The facts of the picture, or details.

The arrangement of these facts.

The meaning of the picture - the story it tells.

A discussion of what the picture means to the members of the group.

Consecration Hymn - I Would Be True

After such a picture has been studied by the group so that they will know and appreciate it, it may be used with hymns and poetry in another worship service at some later date. Plockhorst's "The Good Shepherd" may be combined with the Twenty Third Psalm, various poems about shepherds, and music dealing with the same subject. (Plate # XLIV).

After the members of a group have become familiar with a picture they will want to see it again and again, and it is sometimes a good plan to use a well known picture as the background for a worship service without even mentioning it. The following is suggested as a service with Hofmann's painting of "Christ and the Rich Young Ruler" as



THE PERRY PICTURES. 800.
BOSTON EDITION.

ROYAL GALLERY, DRESDEN.
CHRIST AND THE DOCTORS.

FROM PAINTING BY HOFMANN. 1824-1894.
COPYRIGHT, 1928, BY EUGENE A. PERRY.



Plate XLIV

Plockhorst: The Good Shepherd

background material. (Plate # XLV).

Prelude - quiet music.

Hymn - Where Cross the Crowded Ways of Life.

Bible reading - Matthew 19:16-21. (Story of the rich young man.)
A secular story dealing with choices we must sometimes make -
choices involving our own comfort and the welfare of others.

Prayer

Hymn - Are Ye Able?

In addition to the flat picture shown from the card we have at our disposal the lantern slide and the miniature film slide and film-strip. These aids may be used in various ways in the worship service.

They have been used to illustrate hymns, to throw the hymns themselves on the screen, to throw responses and prayers on the screen for the participation of the congregation, to throw a theme picture on the screen for the development of a certain effect.¹

A few well chosen slides, a poem, and appropriate hymns may become a worship experience long to be remembered.

Reflectoscopes, or projection machines that will show postcards or other small pictures, open up for us an unlimited field of worship materials. This equipment may be placed in the hands of the children of the Junior age or above, and thus they will be able to produce services of merit. Services of this type might be entitled "Vacations," "God's Out of Doors" (Plate # XLVI), "African Mission Life," or "The Life of Christ in Pictures." The children should locate, prepare, and arrange their own material.

There are occasions when a carefully selected movie may be used in a worship service. The leader must be careful that the service does

¹ Paul H. Vieth, "The Projector In the Service of Christian Education," International Journal of Religious Education Vol. XII, (April, 1936), p. 8 f.

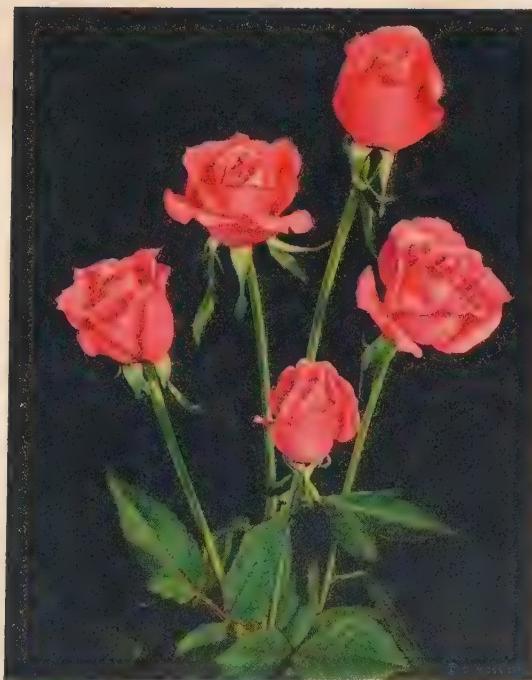


CHRIST AND THE RICH YOUNG RULER.—H. HOFMANN.



3833

LITHO IN U.S.A.



3832

LITHO IN U.S.A.

Plate XLVI

Pictures such as these may be projected on a screen in a service dealing with the beauty of nature.

not become recreation or instruction. Paul H. Vieth says,

Motion pictures serve much the same purpose relative to worship as do the story, talk, or sermon. Often, a film, not worship material in itself, may be excellent as the means whereby a group is prepared for worship. Other films may provide the stimulus to work following worship.¹

Dr. Vieth sounds one warning note to those who use projected pictures in worship.

For projection the room is darkened and the screen automatically becomes the fixed center of attention. If anything goes wrong it will be noticed. Therefore, as nearly as possible, mechanical perfection must be attained if worship is to ensue.²

The script-o-graph, picture board, and similar aids may be used occasionally, provided the leader of the service considers them materials of worship and does not become too much involved in the mechanics of their use.

A vase of flowers, a display of autumn leaves, or even sea shells may become aids to worship with children.

SERVICES OF WORSHIP

The following services are merely examples of what may be done with the use of visual aids in worship.

The first service has been planned for the use of older Primary children in the month of October. The aim is to give the students a greater understanding of God's care of all of His creatures. At the

¹ Vieth, "Movies and Slides As Teaching Aids," op. cit., p. 18.

² Ibid.

worship center, place a large picture of "The Squirrels" by Carter, and group around it brightly colored autumn leaves, red berries, and nuts. (Plate # XLVII).

Piano prelude: Holy, Holy, Holy.

Hymn: Can a little child like me
 Thank the Father fittingly?
 Yes, oh yes, be good and true,
 Patient, kind in all you do.
 Love the Lord and do your part,
 Learn to say with all your heart,
 Father, we thank Thee,
 Father, we thank Thee,
 Father in heaven we thank Thee.

(Children should bow their heads on the last three lines and be ready for -)

The Lord's Prayer.

The offering - taken by two children, then all sing:

Jesus, bless the gifts we bring Thee,
 Gladly we this tribute pay;
 May our off'rинг help to hasten
 On this earth Thy kingdom's sway. Amen.
 Words by Josephine Baldwin.
 Music by George Stebbins.

Discussion of leaves, berries, nuts and the picture:

(The following questions are examples of what might be asked, and the answers are assumed.)

How were these leaves useful when they were green and hanging on the trees? They were pretty, and they gave us shade, and protected the birds. Will they be of any use after they fall to the ground? Yes, they will protect the grass and flowers. Of what value are these berries? They make our world pretty and the birds like them for food. How may the nuts be used? We like to eat them and so do the squirrels. They take the nuts to their homes and eat them later. (Call attention to the picture. Let the children enjoy it, then ask them to name the different facts of the picture. Continue along the following line:



THE PERRY PICTURES. 1062. B.
BOSTON EDITION.

FROM PAINTING BY CARTER,

LITTLE FREEHOLD, SQUIRRELS.

These squirrels have a home just as we do, only their home is in the tree. We see them sitting on their front porch. If we could go inside we would find ourselves in their long hall. It runs up and down. At the end of that hall we would probably find two rooms, one where the squirrels slept, and one where they stored their food. This morning we have seen how the heavenly Father takes care of flowers, and birds, and squirrels, and helps them prepare for the winter. He is caring for us too. Let us bow our heads and thank Him for that care.

Prayer: by the leader,

Dear Father, we thank Thee for our beautiful world with its bright leaves and berries. We thank Thee, too, for taking care of the birds, and squirrels. Guard and watch over each of us, and show us ways in which we may be helpful and show kindness to others.

Amen.

Hymn: O Lord of heaven, and earth, and sea
To Thee all praise and glory be;
How shall we show our love for Thee
Who givest all?

For peaceful homes and healthful days,
For all the blessings earth displays,
We owe Thee thankfulness and praise
Who givest all.

Words by Christopher Wordsworth
Music by John Sebastian Bach.

The second service has been planned for use with and by Intermediates or adolescents. In the front of the room should be placed an American and a Christian flag in standards, and a large copy of the photograph "Christ of the Andes" by Ewing Galloway. (Plate # XLVIII).

CHRIST OF THE ANDES

Piano prelude: "Finlandia" by Jean Sibelius

Call to worship:

Praise the Lord, all ye nations,
Praise Him all ye people.



WILDE'S BIBLE PICTURE 829.

Peace Statue.
CHRIST OF THE ANDES.

PHOTOGRAPH BY EWING GALLOWAY.

O be joyful in the Lord, all ye lands;
Serve the Lord with gladness;
Come before His presence with singing.

Hymn: We've a Story to Tell to the Nations.

Flag salutes:

Salute to the American flag, and the singing of "America".
Salute to the Christian flag, and the singing of "Fling
out the Banner."

Talk: Christ of the Andes:

At a high point on the mountain boundary between Chile and Argentina there stands the "Christ of the Andes." The figure is cast from the bronze of melted cannon. In the left hand is an uplifted cross, while the right hand is extended in blessing. The figure stands on a granite sphere on which the outlines of the world are sketched. Below this there are two bronze tablets, one given by the working men of Chile and Argentina, and the other given by the women of these two countries. The tablets bear this pledge, "Sooner shall these mountains crumble into dust than the people of Argentina and Chile break the peace to which they have pledged themselves at the feet of Christ the Redeemer."

During the last half of the nineteenth century the South American republics were engulfed in hatred and war. It had happened that Argentina and Chile had never been at war, but there was ill-feeling between them due to a long standing dispute concerning the boundary between the two countries. The dividing line was supposed to run along the top of the mountains, but the countries could not agree as to the exact location of the "top," so they were preparing to settle their difficulties on the battle field. By Easter of 1900 the two countries were poised for war.

At Buenos Aires an Argentine bishop made his Easter sermon a passionate appeal for peace. This message spread across the Andes, and Bishop Java of Chile took up the crusade for peace. These two men went from town to town in their respective countries, and the men and women flocked to hear their message. Finally, under pressure from petitions from every part of the two countries, the governments were obliged to consider steps to establish a permanent peace. The frontier problem was referred to a board of arbitration, and in 1902 both governments signed an unconditional treaty of arbitration.

The guns from the frontier fortresses were melted and the figure of Christ was cast from the bronze. On March 13, 1904 the statue was unveiled, and the people of two nations knelt in prayer for the peace of the world.

Poem: "Christ of Everywhere" by Henry Van Dyke.

"Christ of the Andes", Christ of Everywhere,
 Great lover of the hills, the open air,
 And patient lover of impatient men
 Who blindly strive, and sin, and strive again,—
 Thou Living Word, larger than any creed,
 Thou Love Divine, uttered in human deed,—
 Oh, teach the world, warring and wandering still,
 Thy way of Peace, the footpath of Good Will!

Prayer for Peace,—ending in the Lord's prayer by all assembled.

Hymn: Jesus Shall Reign Where'er the Sun.

The third, and last, service of worship has been planned for use with adults. The visual aid consists of a large copy of "The Light of the World" by Holman Hunt. (Plate # XLIX).

THE LIGHT OF THE WORLD

Piano prelude: "Serenade", by Franz Schubert.

Call to worship:

Come, let us return unto the Lord, that we may dwell in His presence. Let us worship and bow down.

Hymn: The Light of the World is Jesus.

Unison Prayer:

O God, by whom the meek are guided in judgment and through whom light is seen in the darkness, grant us in all doubts and uncertainties, the grace to ask what Thou wouldst have us to do, that the spirit of wisdom may save us from all



HOLMAN HUNT.

"I AM THE LIGHT OF THE WORLD."

false choices, and that in Thy light we may see light, and in Thy straight path we may not stumble. Kindle, we pray Thee, in the hearts of all men the true love of peace, that Thy kingdom may go forward till the earth is filled with the knowledge of Thy love, through Jesus Christ our Lord, Amen.

Discussion of the picture "The Light of the World" by Holman Hunt:

In the twentieth verse of the third chapter of the Book of Revelation we read, "Behold, I stand at the door and knock; if any man hear My voice and open the door I will come in to him, and will sup with him, and he with Me." These words were the inspiration for William Holman Hunt's great painting. He was an English artist and the original of this picture is in England.

The artist placed great emphasis upon detail, and the coloring is exquisite. The mystery of color and the careful blending of light and shade in the original move one to worship and devotion.

This picture is a masterpiece of artistic symbolism. It represents the immortal Christ standing at the closed door of a man's soul, patiently waiting for admittance. It portrays that moment of choice--that moment when human destiny hangs in the balance--when Divine love waits upon human indecision.

You will notice two sources of light in this picture--the light from the lantern and the radiance from the face of Christ. The lantern light represents the light of a man's conscience, while the subdued radiance from the face symbolizes the hope of salvation.

We notice by the rusty nails and hinges that this door has not been opened for a long time. The dead vines and weeds may well represent the interests and habits that prevent man from accepting Christ's way of life. The well-tended orchard in the background indicates the full, rich life that this man might live if the door were opened.

The white robe of purity shows us the Christ as the prophet, proclaiming the word of God to the people; the jeweled robe and breastplate represent Him as the priest. The crown of thorns and gold shows Him as the suffering Savior and the victorious King.

The face of Christ is unmistakably Jewish, and beautiful in its expression of patience and sympathy. No matter what portion of the picture you start to examine your gaze will always follow back to the face of the Christ, for that is the dominant point of interest.

When Hunt had completed this picture it was hung in a gallery for all to see. One day a man spoke to the artist and said, "My friend, you have made an error in this painting." Of course Mr. Hunt was very much concerned and immediately asked that this error be pointed out. The man replied that there was no knob or latch string by which this door could be opened from the outside. It is said that the artist gave a great sigh of relief, and with a smile, explained that this was no ordinary door, but the door to a man's soul. Such a door can only be opened by the man himself--and from the inside. Christ gives His call to decision, but He will not force an entrance.

Vocal Solo: O Jesus Thou Art Standing.

Dismissal Prayer:

Father, we turn to Thee, because apart from Thee there is no light. Grant that we may weed our souls of every sin and evil habit, of every wrong desire and fruitless act, and open the door to Christ. May Thy peace and light and love reign in our hearts. Amen.

INSTRUCTION WITH VISUAL AIDS

Chapter Five

INSTRUCTION WITH VISUAL AIDS

Before discussing the use of visual aids in Christian education it is advisable to consider the questions, "Can religion be taught?" and "What is Christian education?"

Betts and Hawthorne say that religion can not be taught in so far as

concerns originating or conditioning the spiritual motivation which comes from a supernatural source. But in the sense of making the individual aware of this divine agency, or preparing him to receive and make use of it, for opening ways for carrying its influence over into expression, yes.¹

Dr. Walter Scott Athearn starts with the assumption that secular education is the introduction of control into experience in terms of ideas and ideals, and then goes on to say that

Religious education is the introduction of control into experience in terms of religious ideas and ideals.

Christian education is the introduction of control into experience in terms of the ideas and ideals of Christ.²

And the Christian educator has but one task, and that is to present Jesus Christ to the rising generation that every act of every day of every person will be performed in harmony with His holy will.³

Dr. Veith believes that "teaching is the finest of the fine arts,"⁴ and says that "Living, growing personality is the objective of

¹ Betts and Hawthorne, op. cit., p. 23.

² Walter Scott Athearn, The Minister and the Teacher (New York: The Century Co., 1932), p. 17.

³ Ibid., p. 16.

⁴ Paul H. Veith, Teaching For Christian Living (St. Louis: The Bethany Press, 1929), p. 13.

the teacher's art. This is what makes his task at once so difficult and so fascinating.¹

A course in Christian education should be built upon three aims. It should develop a consciousness of God as a living, present reality, immanent in the world and active in the lives of men; it should show the living personality of Christ; and it should assist the student to know and master the Bible as a Christian source book of inspiration, guidance, and leadership in the way of life.²

Dr. Veith presented seven aims of religious education that have since been accepted as standards by the International Council of Religious Education. They are, in brief,

To give the child:

- (1) A consciousness of God and a relationship to Him.
- (2) An understanding and appreciation of the personality, life, and teachings of Jesus and a conscious acceptance of Him and loyalty to His cause.
- (3) A progressive development of Christ-like character.
- (4) The ability and disposition to share in the building of a Christian social order.
- (5) The ability and disposition to participate effectively in the life and work of the church.
- (6) A Christian interpretation of life and the universe,

¹ Ibid., p. 13.

² Betts and Hawthorne, op. cit., p. 87.

and the development of a Christian philosophy of life.

- (7) A knowledge of the Bible and other religious heritages
of the race.¹

METHODS OF TEACHING RELIGION

In order to attempt the fulfillment of these aims certain techniques of teaching have been found valuable. The principal methods that may be used in the Church's educational system are (1) story-telling, (2) the lecture, (3) directed conversation and discussion, (4) the project, (5) directed or supervised study, (6) dramatic expression, and (7) manual activities.

Story-telling is the oldest method of teaching, and one of the most effective. It was used by Jesus, and when it is charged with religious meaning, it becomes the instrument for "setting up in the life of the child the type of thought and conduct which accord with the highest Christian ideals."² Visual aids such as pictures, maps, models, and the sand-table will be helpful in illustrating a story. Catherine D. Cather says,

Much emphasis should be placed on the use of pictures by the story-teller. When well chosen they can be of great pleasure to the child....The method of using pictures varies with the mood and plan of the story-teller. They may be introduced into the telling of the story. Sometimes it is best to have them precede the telling of the story, the story itself growing out of the picture, or they may follow the telling. After hearing a tale, children enjoy

¹ Veith, Teaching for Christian Living, op. cit., pp. 29 ff.

² Betts and Hawthorne, op. cit., p. 227.

studying a picture that illustrates it. They like to find the characters in it and visualize portions of the tale that the picture does not touch.¹

This statement is true of maps and models as well as pictures. With a small group of children the story is sometimes told as they gather around the sand-table to look at the "dramatization" portrayed for them. The script-o-graph may also be used as the story is told. It is best to use variety in the methods of combining visual aids with story-telling.

Pictures help children to see and to understand what they have not seen or may not see in the tale to which they listen. They help to vivify what has been seen, and to heighten interest in the same. They deepen the impressions made....Pictures stimulate feeling, thought, and impulse.²

In the lecture method pictures, maps, models, graphs, charts, and blackboard sketches will be useful, and they are generally used to illustrate a point as it is made, although there are times when they may be used before or after the lecture. This method should only be used with young people and adults.

Directed conversation and discussion is often built upon visual materials. Betts and Hawthorne say,

In its essence the discussion method consists of the free interchange of thought and opinion by the members of the class upon some stated problem, the teacher directing the discussion, without dominating it to the suppression of ideas, and without allowing it to drift from the problem under consideration.³

¹ Catherine D. Cather, Religious Education Through Story-Telling (New York: Abingdon Press, 1925), p. 134.

² Ibid., p. 195.

³ Betts and Hawthorne, op. cit., p. 219.

It is easier to discuss a problem if there is some visible evidence of it, such as a chart, graph, or picture to stimulate thought. A branch of cherry blossoms in the spring of the year will promote considerable discussion with a group of Beginners or Primary children.

New units of study are frequently introduced by this method, and visual aids are excellent means of giving pupils a general view and interest in a new subject. If a group of Junior boys and girls are to study a unit on the land of Palestine, a fifteen minute motion picture of the country would arouse interest and raise problems which might develop into detailed study and research.

The drill and review may also be considered under this method, for they frequently involve conversation and discussion. This would be an occasion when the group of Juniors mentioned above might see the movie on the Holy Land for a second time in order to clear up any disturbing conceptions. The stereopticon and filmslides are of great importance in this type of teaching because

No other visual aids can so quickly and so interestingly review the whole field of previous study and research, and thus, through re-visualization, permanently fix correct mental concepts in the minds of the students.¹

There is such a wealth of great religious art of all types that the appreciation lesson naturally has a large place in the teaching of religion. When a study is being made of a great painting the children should learn (1) the correct name of the picture, (2) the name of the artist and something of his life, (3) the facts or details of the

¹ Dorris, op. cit., p. 57.

picture, (4) the arrangement of these facts in order to bring emphasis to the important points, and (5) the meaning of the picture, or the story it tells.

Other appreciation lessons are taught in an effort to help the student observe the beauties of nature, and to inculcate high Christian ideals. This type of lesson causes the child to think and feel deeply. Flat pictures and slides are the best visual aids for this purpose since through their use the attention of the entire group may be focused on one point of interest for any desired length of time.

The problem-project method

sets the child at work upon some real project, problem, or enterprise suited to his interest and related to his experience, and expects him to gather information, discover facts and relationships, work out solutions, and finally carry the enterprise through to completion.¹

Certain phases of Christian education lend themselves admirably to the project method of teaching. Children are able to express ideas, or plans of Christian living through the form of physical and social activity. Other projects seek to bring about some subjective experience, such as the aesthetic appreciation or emotional enjoyment of great religious truths. Experience may be enriched by the gaining of new information and the broadening of knowledge. Still other projects seek to develop certain skills and techniques.²

Concerning the use of visual aids in the project method Mrs.

¹ Betts and Hawthorne, op. cit., p. 215.

² Ibid., p. 218 f.

Dorris says,

More than in any other type of teaching, the project necessitates a constant use of the best visual materials available. The project itself is a total visualization of the knowledge and mental concept of the problem in hand. If concepts are hazy and erroneous, the project lacks truth. For instance, in the course of one project the Nile Valley was reproduced, and the palm trees and camels towered high above the pyramids. A close study of a stereograph or a good slide would have prevented this error.¹

Directed or supervised study depends upon visual materials much as the project method does. Students are assigned certain topics upon which they gather information. This will come, not only from the printed page, but from pictures, maps, charts, graphs, stereographs, exhibits and other visual sources.

Both dramatic expression and manual activities are based upon the seeing experience. The drama or piece of manual art produced by one group will become visual aids to be used by other groups.

VISUAL AIDS TO BIBLE STUDY

The bulk of our curriculum material in religious education comes from the Bible. In the selection of pictures for the illustration of Bible stories, care should be used that no wrong concepts are given. No picture, no matter how beautiful it may be, should be used if the religious truth it portrays is at all questionable. Much has been written about the good effect of great art upon the life of a child, but little has been said about its bad effect. Ruben's painting of

¹ Dorris, op. cit., p. 232 f.

"Descent from the Cross" is an example of great art that should not be used with children.

Frederica Beard gives the following warning in regard to the use of pictures,

A picture may hinder right appreciation. Some things had better not be explained; they may well remain a mystery. If the story of Christ's raising the dead is told to little children, it is far better not to picture it; there is no good in the representation, and there may be harm. A spiritual suggestion does not always need to be objectified. A literal illustration hinders rather than helps. When contrasting good and evil in a story, the former should be pictured rather than the latter. Images of wrongdoing set before the mind lead to imaginations of evil.¹

A definite attempt should be made never to give the student a concept that must be changed at some later date or else become a stumbling block to his belief. For this reason it is not advisable to picture the performance of a miracle, or the anthropomorphism of God.

Children will receive value from collecting a series of pictures telling the story of the life of Christ or some other Biblical character. These may be placed in a note book or scrapbook for permanent use.

Many prints of the paintings of the old masters may be used but some are not suitable for teaching purposes. There is a vast wealth of new material by modern artists that will meet the demands of the religious educator. Betts and Hawthorne say

A more recent trend in pictorial illustration is the realistic picture, often a photograph, having to do with actual child life and experience, and conveying some idea or teaching some lesson which it is desired that the child shall have. Certain publishers

¹ Frederica Beard, Pictures in Religious Education (New York: Geo. H. Doran Co., 1920), p. 99 f.

have recently adopted the policy of using for their lessons not only the biblical but the realistic pictures, the one to give the old-time flavor and the other to carry the application over into modern life and experience.¹

A list of Biblical pictures that is included here is not in any sense complete, but should be a guide to the type of picture that may be used to advantage in teaching.

Thomas Nelson Series: The Dove Return to Noah

" " " : The Babe Among the Bulrushes

" " " : The Burning Bush

" " " : The Law Given On Mount Sinai

" " " : Ruth and Naomi

" " " : Samuel Hears the Call

" " " : David Anointed King

Reynolds: The Child Samuel at Prayer

Sargent: Hosea

Sargent: Isaiah

Correggio: Holy Night

Raphael: Madonna of the Chair

Raphael: The Sistine Madonna

Wood: No Room in the Inn

Plockhorst: Tidings of Great Joy

Lerolle: The Arrival of the Shepherds

Girardet: The Flight Into Egypt

Wood: The Holy Family in Egypt

¹ Betts and Hawthorne, op. cit., p. 152.

- Wood: Twelve Years Old
- Hofmann: Christ and the Doctors
- Wood: Hilltop at Nazareth
- Zimmerman: Christ and the Fishermen
- Plockhorst: Christ Blessing the Children
- Copping: Jesus and the Children
- Seegar: Mary Hath Chosen the Better Part
- Clementz: Christ and the Rich Young Ruler
- Hofmann: Christ and the Rich Young Ruler
- Wood: The Good Samaritan
- Wood: The Return of the Prodigal
- Wood: The Nobleman at Cana
- Wood: Nicodemus With Our Lord
- Wood: The Sermon on the Mount
- Tissot: The Sermon on the Mount
- Copping: The Sermon on the Mount
- Soord: The Lost Sheep
- Plockhorst: Christ's Entry into Jerusalem
- Wood: The Last Supper
- Da Vinci: The Last Supper
- Wood: The Feetwashing
- Hofmann: Christ in Gethsemane
- Harrach: Peter's Denial
- Munkacsy: Christ on Calvary
- Wood: Peter at the Tomb

Spurgenberg: Three Marys at the Tomb

Burnand: Peter and John Running to the Tomb

Girardet: The Walk to Emmaus

Eichstaedt: Supper at Emmaus

The script-o-graph, sand-table, and models are also good illustrative material for Bible stories. A child will not soon forget the kind of life the Hebrew people lived if he has worked on a sand-table of a Hebrew village. It is not enough to tell a child that a Bible character "read from the scroll," for this has no meaning until he has formed a mental image of a scroll. Alberta Munkres says,

The children should be allowed to see and examine models of different objects connected with the lessons, for the purpose of clarifying their concepts and making real and vivid the word pictures which are to be portrayed in the story.¹

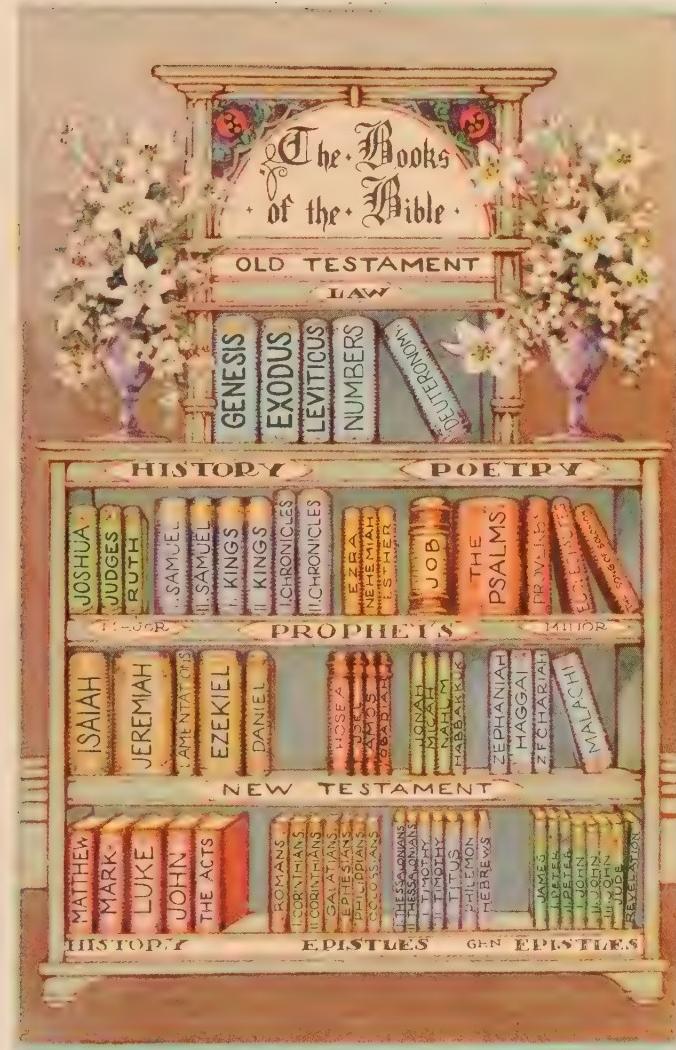
There are many visual aids that will assist the student in his study of the mechanics of the Bible. (Plate # L). Copies and pictures of old Bibles and manuscripts may be included in these.

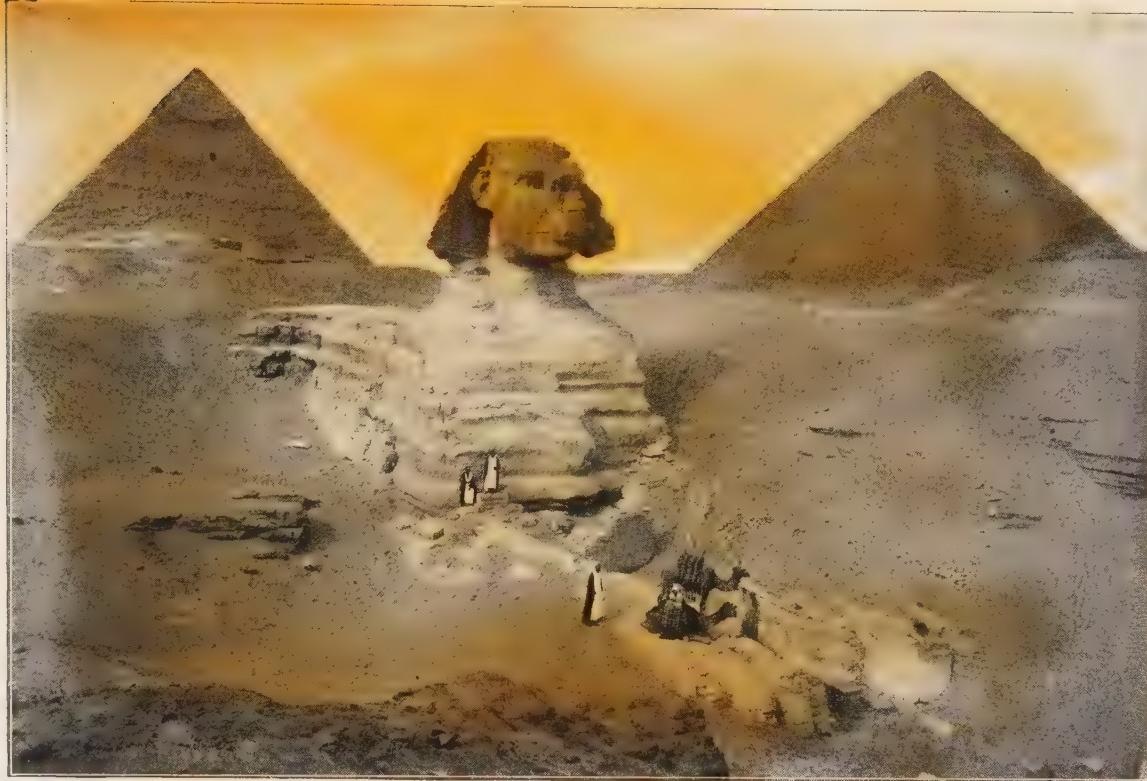
Much of our Bible study involves the geography of the Holy Land. This includes not only the study of the principal mountains and bodies of water, but the life and customs of the people. Pictures are very valuable for this purpose, and the same picture may be used for a Bible story or for the study of the dress and customs of the people.

One picture well studied is worth infinitely more than several hurried through. Too many facts given at one time cannot register in a child's mind, and he is likely to receive only hazy impressions.²

¹ Munkres, op. cit., p. 104.

² Dorris, op. cit., p. 56.





WILDE'S BIBLE PICTURES. 179.

EGYPT. PYRAMIDS AND SPHINX.

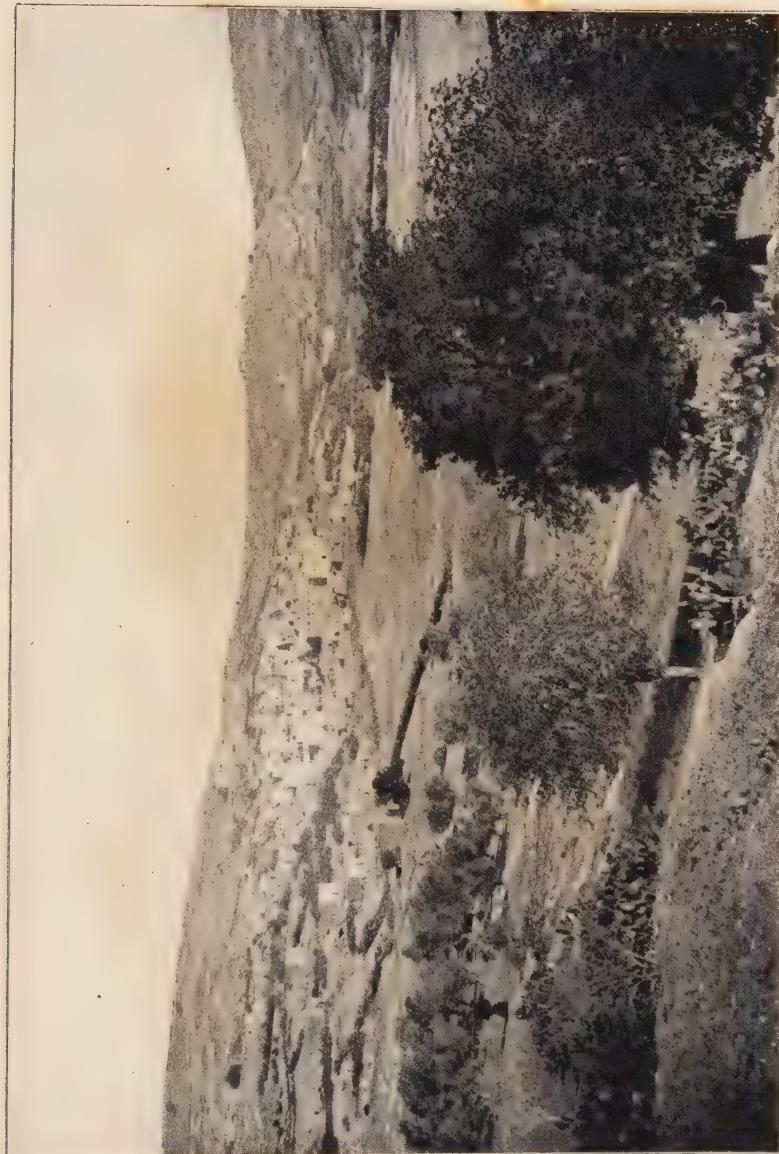


Plate LII

This is modern Nazareth. Ancient
Nazareth was probably only a village.

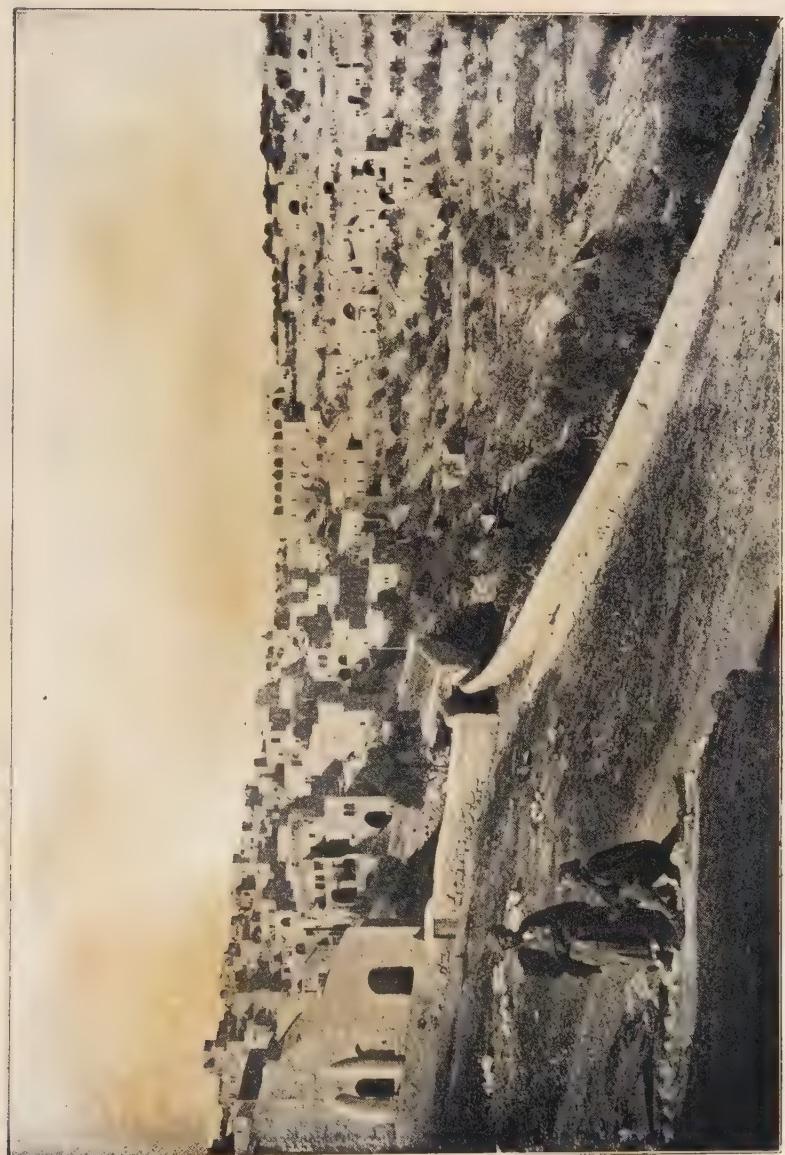


Plate LIII

Modern Bethlehem



Plate LIV

A Useful Magazine Picture



WILDE'S BIBLE PICTURES. 308.

GALILEE. FISHING-BOAT ON SEA OF TIBERIAS.

Plate LVI



SUNDAY SCHOOL PICTURES, 211.
W. A. WILDE CO.

JERICHO

The scene of the Good Samaritan's episode.



WILDE'S BIBLE PICTURES. 247.

A BEDOUIN FAMILY IN THEIR TENT.

Plate LVIII



WILDE'S BIBLE PICTURES. 249.

NATIVES GRINDING CORN.



WILDE'S BIBLE PICTURES. 250.

A CARPENTER'S SHOP.

Here again the sand-tables and models are of great value. Maps are a necessary part of this study also. Travel movies, slides, film strips, and stereographs give the student much information. Children gain much value from the construction of maps of the country about which they are studying. This may consist of filling in an outline map, making a large relief map of paper-mache, or creating an electrical map that will light up the name of a city or mountain when that particular spot on the map is touched. Pictures that show the geographical detail of the country (Plates # LIII, LIII, LVI), the food, homes, clothing, and customs of the people (Plates # LVII, LVIII, LIX) may be used.

Closely allied with this is the study of the archaeological discoveries in the Bible Lands. In the second chapter of the Gospel of Mark we read,

And they came unto him, bringing one sick of the palsy, which was borne of four.

And when they could not come nigh unto him for the press, they uncovered the roof where he was: and when they had broken it up, they let down the bed wherein the sick of the palsy lay.¹

This is an excellent illustration of the value of archaeological study for the teacher. Numerous and unusual are the explanations that have been given to the children of the Church Schools who have asked about the meaning of this passage. Yet, if the teacher understands the construction of the houses of the poor of Palestine at that time the

¹ Mark 2:3,4.



Plate LX

The earliest public buildings that have ever been found. These ruins are the foundation of an acropolis, dating from before 4000 B.C. This excavation is at Tepe Gawra in Northern Mesopotamia.

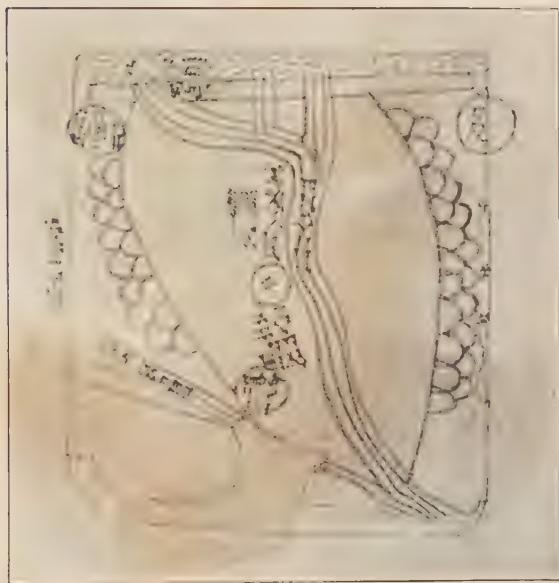


Plate LXI

The world's oldest known map is a clay tablet dating from about 2500 B.C. It was discovered in the ruins of Nuzi in Northern Mesopotamia. A river flowing between two mountain ranges is clearly visible.



THE PERRY PICTURES 7611.
BOSTON EDITION.

COPYRIGHT, 1905, BY EUGENE A. PERRY

JAPANESE GIRLS



THE PERRY PICTURES. 76 '6.
BOSTON EDITION.

AN ARCTIC FAMILY.

answer is simple. Dr. C. C. McCown states,

One of the most common forms of roof in Palestine is made by placing wooden beams across the stone or mud-brick walls and covering these with reeds, or sticks, or the smaller branches of trees placed close together; a matted layer of thorns follows, and, finally, a layer of some inches of clay. With only the slightest slope to prevent the water from gathering in pools and with a proper resurfacing and rolling at the beginning of the rainy season, this simple and inexpensive roof keeps out the heat of the sun in summer and sheds the heavy rains of the winter with surprising success as anyone who has spent time in Palestine knows.¹

The men who brought the paralytic to Jesus must have taken him up the outside stairway and opened up the roof by digging through this material.

This is only one example of the value of archaeology in teaching religion. Pictures of the various excavations (Plate LX), and exhibits or pictures of the materials discovered (Plate # LXI), will frequently arouse new interest in Bible study and assist the student in the research for historical information.

VISUAL AIDS IN OTHER SUBJECTS

Visual materials lend themselves naturally to mission study. Maps of the country, charts of the economic and social conditions of its people, and pictures of the country and its people are all helpful. (Plates # LXII, LXIII). The sand-table may again be used, and there are many excellent movies and slides put out by the various mission boards.

¹ C. C. McCown, "Luke's Translation of Semitic Into Hellenistic Custom," Journal of Biblical Literature Vol. LVIII (Part III, 1939), p. 214.

Curios and exhibits form another type of visual aid that is of use in mission study. Mrs. Dorris says,

The pictured illustration is the only universal language at hand, and it seems to present the most logical and feasible means on which to concentrate attention and with which to begin organized work for world education.¹

The lives of great leaders form a fine field of curricula material. Ideals have a stronger appeal if they are expressed in living characters.

In going to biography the curriculum has the advantage of being able to show virtue in action and ideals at work in practical affairs. Every child and youth is in some degree a hero worshiper, and the knowledge that someone before him has been able to achieve the victories and results which he admires, is a suggestion and challenge that he himself may rise to equal heights....

Let us therefore freely bring into our curriculum the stories of the lives of great builders in all lines of human welfare, not only of men and women of distinction, but of children as well. Here we shall find a source of inspiration and stimulus whose influence can hardly be over-estimated.²

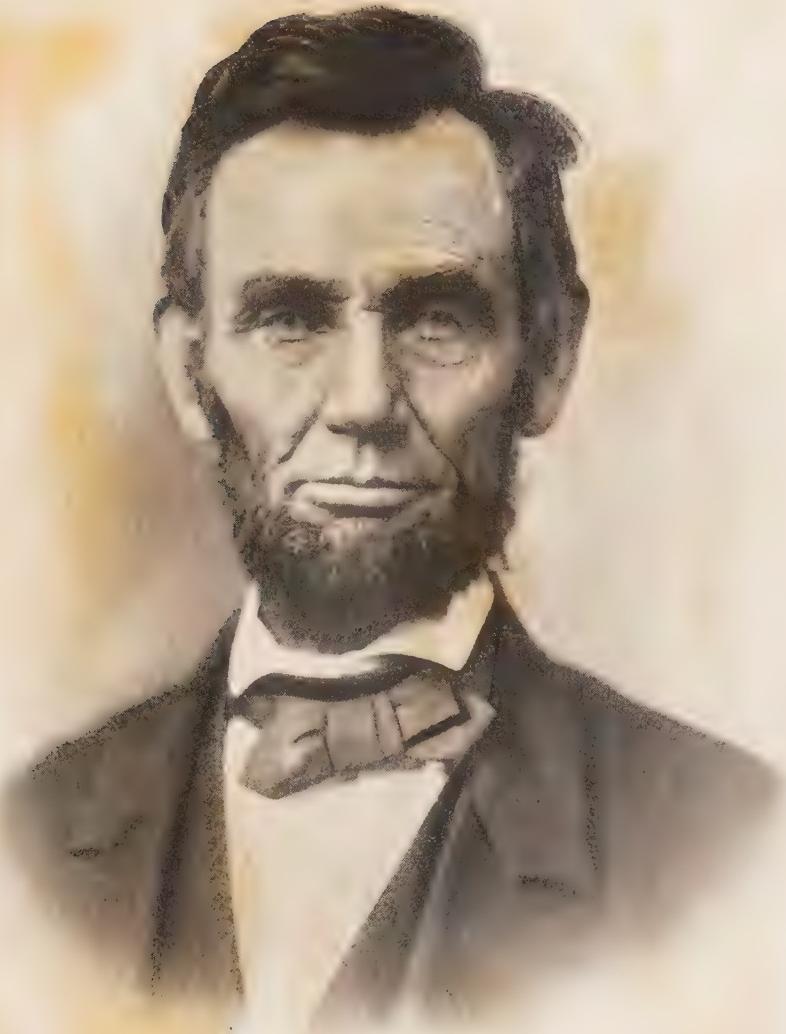
The pictures of these people, and pictures of their homes and their work, will make their characters more real and concrete for the student. The ideals of prayer life of the leaders of our church and country, and women such as Florence Nightengale, may be emphasized.

(Plates # LXIV and LXV).

Great historical events frequently have great teaching value. A Thanksgiving service of worship may be built around the picture of "The Departure of the Mayflower" stressing the faith in God these people possessed as they stood and knelt on the shore and watched their

¹ Dorris, op. cit., p. 424.

² Betts and Hawthorne, op. cit., p. 149.



THE PERRY PICTURES. 125.
BOSTON EDIT.ON.

COPYRIGHT, 1901

ABRAHAM LINCOLN.



THE PERRY PICTURES. 151.
BOSTON EDITION.

FLORENCE NIGHTINGALE.

only link with the old world and their friends pass from sight. (Plate # LXVI).

The religious educator will find a great wealth of teaching material in the field of nature. The student may come to the realization of the presence of God when he stands in the cool quietness of a forest, or watches the sunrise on the dewy dampness of early morning. Since it is not always possible to take our students out to the beauty spots of nature we may do the next best thing and bring some of the beauty into our services. This will often help both youth and adult to recapture an experience which they have had in the past. Innumerable slides are available for just this purpose, showing the beauties of the world. Movies and flat pictures are also useful for this type of study.

(Plate # LXVII).

Flowers brought into the class room often teach a lesson on the love of God. Small children enjoy planting seeds in a window box or sand-table, and catch a gleam of the mystery of creation when the tiny plants begin to appear above the ground.

Very little symbolism has been taught in our protestant churches, but with a revival of interest in the beautifying of church edifices, and the use of more elaborate ritual in many of our congregations, there has been a demand for the study of symbols. Symbols are used all over the world. Every flag is a symbol of the country it represents. Railways and highway traffic are controlled by the use of symbols.



THE PERRY PICTURES. 1334.
BOSTON EDITION.

DEPARTURE OF THE MAYFLOWER.

FROM PAINTING BY BAYES.
COPYRIGHT, 1910, BY EUGENE A. PERRY.

*From a Thistle Print, Copyright Detroit Publishing Company*

No. 75

Flower Girl in Holland

Hitchcock

*From a Thistle Print, Copyright Detroit Publishing Company*

No. 78

Children of the Sea

Israels

Plate LXVII

Two Nature Pictures

Conover says,

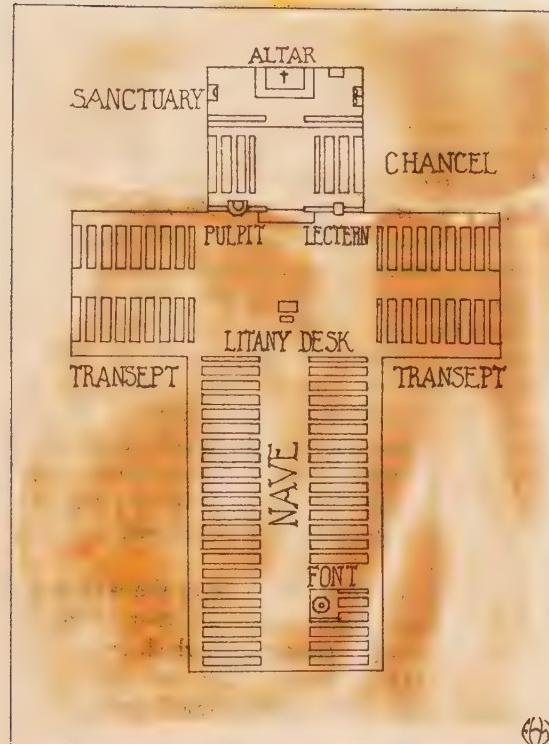
Every religious truth has greater meaning than that expressed in words. Religion points toward the universal truth. Words often handicap rather than increase thought. A symbol indicates and points toward greater truth, leaving the mind free to pursue its course. Every excellency has its danger, so a symbol must be used as a symbol, as a sign and a stimulus to the thought and imagination, but not as a fetish; neither should symbols or ornaments be misplaced or used inappropriately.¹

The early Christians met in the catacombs, or underground cemeteries, for their services of worship, and there also they buried their dead. In order to identify those they had buried from the pagans they placed symbols on their tombs. Many of these date back to the first century. When the churches began to be built above the ground symbolism was still used, and it reached its zenith in the church architecture of the Middle Ages. A reaction set in at the time of the Reformation, and Puritanical Calvinism reduced public worship to barren plainness.²

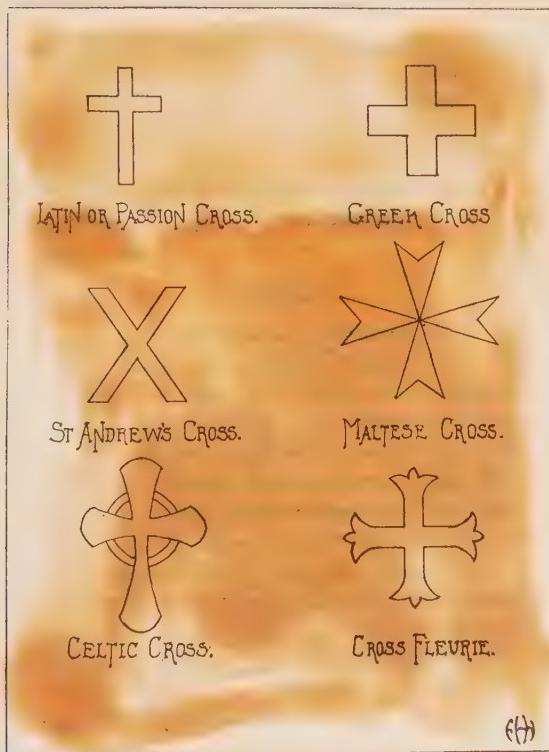
The church building itself is a symbol, especially in the case of the cruciform type building. (Plate # LXVIII). The center aisle leading from the door of the church to the altar signifies the Christian way of life that leads to God. (Plate # LXX). The cross is a familiar symbol in all churches, and has been the chief sign of all things Christian since the time of Christ. There are more than fifty varieties of the cross, but the most familiar is the Latin, or the type

¹ Conover, op. cit., p. 159.

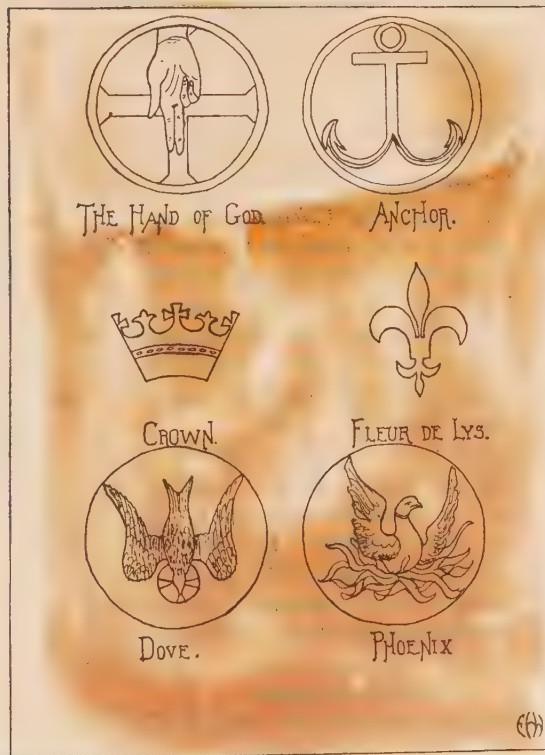
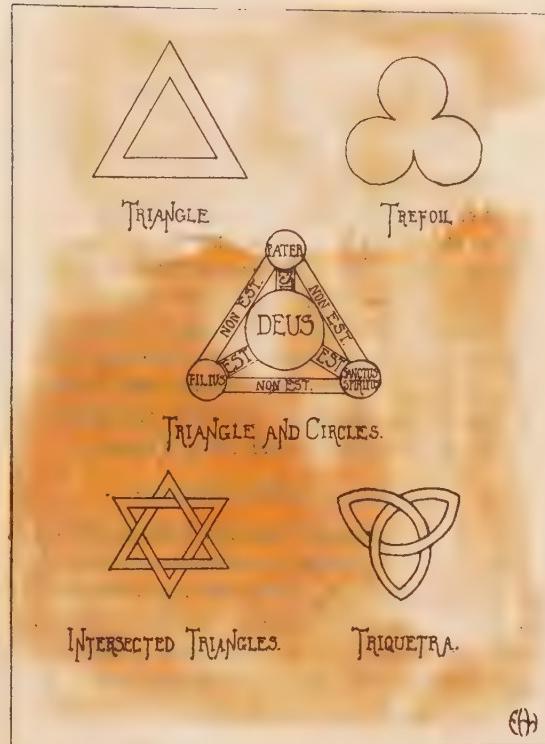
² Frank E. Wilson, An Outline of Christian Symbolism (New York: Morehouse-Gorham Co., 1933), p. 5 f.



The
Cruciform
Church
Plan



Crosses





THE PERRY PICTURES. 1561.
BOSTON EDITION.

NAVE AND CHOIR, ST. DENIS ABBEY, FRANCE.

believed used on Calvary. The Greek cross has four arms of equal size, and has been adopted as the symbol for the Red Cross organization.

(Plate # LXVIII). Various symbols of the Trinity are seen about our churches. Three steps leading up to the chancel, triangles, and interwoven circles frequently appear. (Plate # LXIX).

Students will receive great value from the study of the symbolism in their local church. Symbols generally make an intellectual appeal, but at times they assume an emotional content. Dr. Bailey says,

They stand upon the walls and in the windows, meaningless for the most part because no one attends to them. But there comes a time when a worshiper enters, bearing in his heart some great experience, whether of sadness or of exaltation, and he suddenly catches sight of this commonplace design, the Lamb slain for the foundation of the world, the cross of Calvary, the anchor "sure and steadfast," and he suddenly realizes that that symbol was placed there for him and for this moment, that it sums up all that his unique experience really means and links his individual life with the life and purpose of God Himself. Henceforth that moment is transfigured in memory, for it has opened to the soul a new and deeper revelation of the meaning of the universe.¹

Charts of symbols may be made by the teacher or the students. Slides and pictures of great pieces of architecture may also be used. A list of symbols to be used with young people and adults:

Lamb: symbol of Christ, innocence, meekness and modesty.

Crown: symbol of reward and victory.

Palm branch: symbol of peace and martyrdom.

Lamp, lantern, candle: symbol of intellectual light and God's presence.

Chalice, or Holy Grail: symbol of faith.

¹ Bailey, op. cit., p. 95.

Olive branch: symbol of peace.

Dove: symbol of the Holy Spirit, simplicity, pureness of heart, and peace.

Lily: symbol of purity and the Virgin Mary.

Apple: symbol of the fall of man, or original sin.

Rocks: symbols of difficulty.

Fruit: symbol of a useful life.

Triangles: symbol of the Trinity.

The cross: symbol of Christianity.

Number one: symbol of God or unity.

Number three: symbol of the Trinity.

Number four: symbol of the world, the four winds, and the four primary elements of earth, air, fire and water.

Number seven: symbol of perfection.

Number ten: symbol of that which is complete, and the Ten Commandments.

Number twelve: symbol of the twelve tribes of Israel, the twelve Apsotles, and the twelve early churches.

White: symbol of light, faith, joy, purity and innocence.

Red: symbol of fire, divine love, royalty, and war.

Blue: symbol of heaven, fidelity, and truth.

Yellow: symbol of the sun, and the goodness of God.

Dirty yellow: symbol of jealousy and deceit.

Green: symbol of victory and the hope of immortality.

Violet: symbol of suffering.

Black: symbol of darkness, wickedness, and death.

These symbols should only be taught when the need arises for this knowledge. Certain pictures such as Hunt's "The Light of the World" and Plockhorst's "The Good Shepherd" will call for a study of symbolism when they are shown to young people and adults. Churches that fail to use symbolism in adolescent and youth groups are missing a great opportunity, for students of this age are imaginative, alert, and responsive to the appeal of symbolism.¹

GRADED VISUAL MATERIALS

Like all other curricular material, visual aids should be graded to the age and experience of the student. A picture that holds great significance for the adult will mean nothing to the small child, and this same small child will find inspiration in pictures that the adult is not attracted to at all.

It is very difficult to imagine anyone instructing children without the use of visual aids. The pre-school child learns by looking at pictures and handling things.

Now, if a child were dependent upon his own immediate environment for experience and imagery, he would die of old age before he got an education. But the child's experience is supplemented from the very first in the educational process by what might be called second hand experience, the experience of someone else reduced to visible form and brought to him. That visible form is usually art of however humble variety....The primary function of pictures with little children is to enlarge experience, to place the world within their grasp, to furnish the stuff with which they must do a large part of their thinking for a number of years to come.²

¹ P. R. Hayward, "Reaching Youth With Christian Symbols" International Journal of Religious Education Vol X (Sept., 1953), p. 10.

² Dorris, op. cit., p. 44.

Children should not be confused by the use of too many pictures or other visual aids at any one time. One picture will help a child to focus his attention upon one interest that otherwise might pass unnoticed among a number of other happenings. Eva B. McCallum says,

A new picture should not be called to the attention of children in a group too large for each child to see it closely. A little child needs to be able to touch a picture and point out the things in it in order to see it well.¹

For this reason it is not advisable to use more than three pictures in one session, except on very special occasions.

Pictures for children should have a child-like content. The child does not care for beautiful scenery or portraits unless the scenery is the setting for some familiar object or the portrait is of someone he knows. Pictures of animals, birds, babies, children, and people who are busy doing things all have their appeal.

The religious educator should be sure that pictures are good art. The perspective should be true and the proportions right. As a rule, children like colored pictures in the clear pure primary colors without shadings of grey. The composition should be simple with few objects and little in the background because the "mental grasp of the child is limited and he often fails to find the important characters in the picture because of the mass of detail."²

¹ Eva B. McCallum, Guiding Nursery Children in Home and School (St. Louis: The Bethany Press, 1934), p. 76.

² Edna Dean Baker, The Kindergarten Method in the Church School (New York: Abingdon Press, 1925), p. 177.

Anna Freelove Betts suggests that

The first pictures for the child should be simple. That is, they should portray but few objects, preferably of the familiar type, and should not bewilder by too great complexity of detail. Since at this age the eye has not yet learned to accomodate itself to anything minute, the objects represented should be of good size.¹

Pictures showing only a part of an animal, such as the head of a horse, should never be used with pre-school children unless they are very familiar with the particular animal. Pictures for all ages of children will be more successful if they suggest action and have dramatic content.

A child learns to understand and appreciate a picture by having constant contact with it. It is not enough to have the picture on the wall, attention must be called to it again and again! It should be placed, at least part of the time, where the child may hold it in his hands and show it to others.²

Aside from those pictures that are framed and on the wall, pictures may be used with stories, or songs. Conversation may be built around them, or they may be used to establish the attitude of prayer, and as the inspiration of dramatization.

While the pre-school child is interested only in pictures of things with which he is familiar, the primary age child begins to take an interest in unfamiliar life. He wants to know how other

¹ Anna Freelove Betts, The Mother-Teacher of Religion (New York: Abingdon Press, 1922), p. 115.

² Baker, op. cit., p. 179 f.

people live. At this age pictures are valuable to start class planning and to uncover the children's religious ideas. They will be able to develop their own Christmas pageants around a group of Christmas pictures with Bible readings and hymns.¹

Pictures appeal to the imagination and feeling of children.

Pictures are like stories because their truth is conveyed largely through the power of suggestion....A picture differs from a story in that it portrays only one moment of time. It does not give that which precedes or follows that particular moment, as does the story; this is left to one's imagination to create, which is one reason why a story-picture evokes thought, and why the child's enjoyment is so great.²

Certain pictures should not be shown to children. Pictures such as the unnatural views of Christ, gruesome missionary pictures, hurricane and earthquake sufferers, and repulsive living conditions in other lands come in this class. Others are too far advanced and not within the experience of the child. The story is told of a primary-age boy who said that he liked Watt's picture of "Sir Galahad" because "the horse is so pretty." That was the only reason a small boy could have for liking this great painting, for he did not understand the knight-hood story behind it. Symbolical pictures such as Hunt's "Light of the World" should not be placed in the curriculum of small people.³

The following pictures will prove valuable for use in the pre-

¹ Ethel L. Smithers, Teaching Primaries in the Church School (New York: Methodist Book Concern, 1930), pp. 217 ff.

² Marion Thomas, The Primary Worker and Work (New York: Abingdon Press, 1920), p. 78 f.

³ Smithers, op. cit., p. 216 f.

school and primary departments of the church:

Bible story pictures

Thomas Nelson Series: The Babe Among the Bulrushes

" " " : Samuel Hears the Call

Gardner: Young David

Reynolds: The Child Samuel at Prayer

Correggio: Holy Night

LeRolle: Arrival of the Shepherds

Wood: No Room in the Inn

Raphael: The Sistine Madonna

Plockhorst: Tidings of Great Joy

Wood: The Holy Family in Egypt

Wood: Jesus and the Children

Plockhorst: Christ Blessing the Children

Wood: The Sermon On the Mount

Extra-biblical pictures

Millet: Feeding the Hens

" : Feeding Her Birds

" : The First Step

J. W. Smith: Now I Lay Me Down to Sleep

" " " : Twinkle, Twinkle, Little Star

" " " : Playmates

" " " : Helping Hands

Von Bremen: The Little Brother

Bonheur: Sheep in Pasture

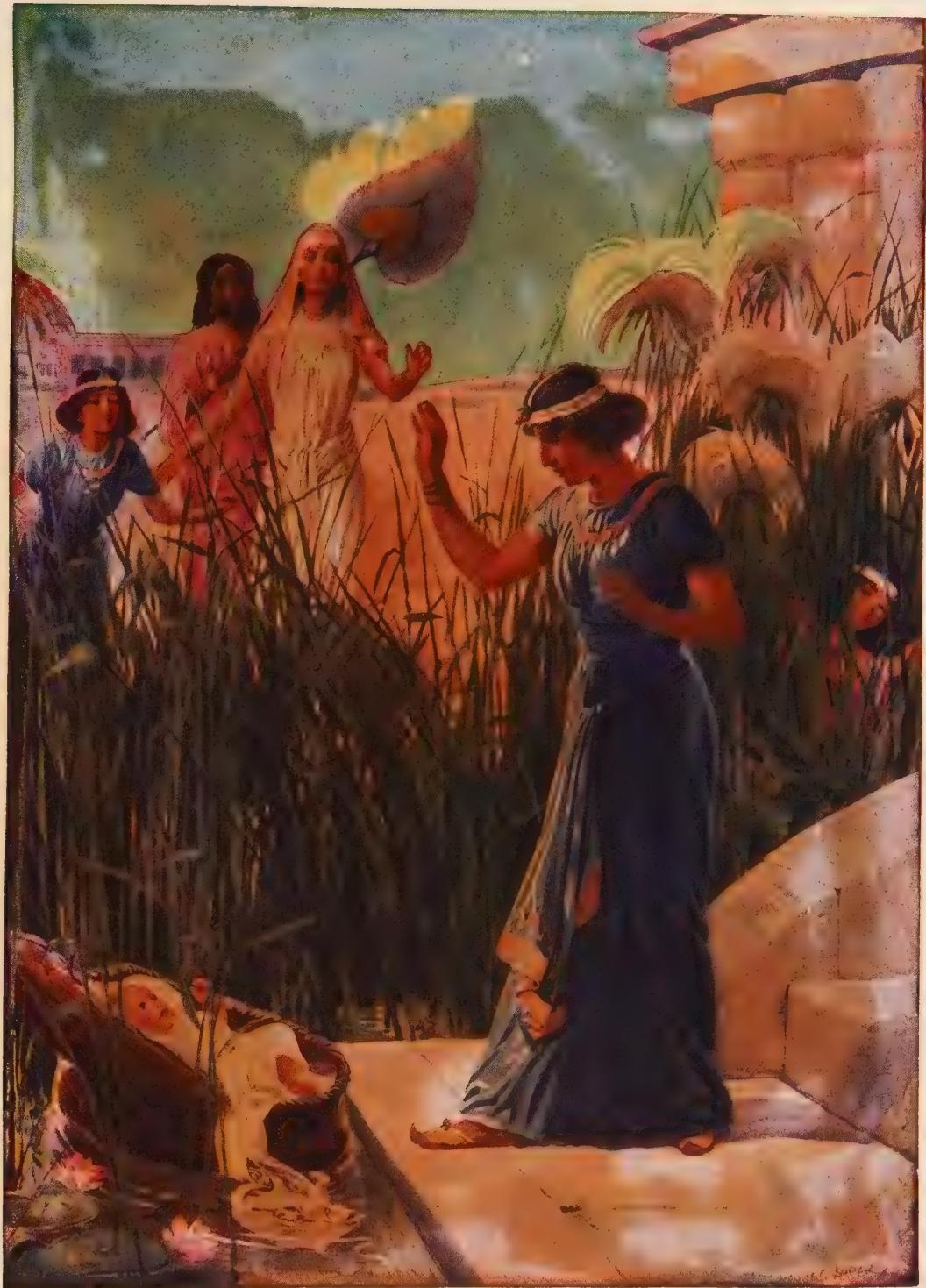


Plate LXXI

Thomas Nelson Series: The Babe Among the Bulrushes



HOLY NIGHT.

CORREGGIO



THE PERRY PICTURES. 807.
BOSTON EDITION.

FROM PAINTING BY PLOCKHORST. 1625.
COPYRIGHT, 1920, BY EUGENE A. PERRY.

CHRIST BLESSING LITTLE CHILDREN.

Holmes: Can't You Talk?

Raeburn: A Boy With a Rabbit

Carter: The Squirrels

Munier: Robin Redbreast

Wells: Autumn

Lillferis: Bulfinches In the Snow

Beyschlog: Spring has Come

Israel: Children of the Sea

Gardner: Two Mothers and Their Families

Max: The Mother and Her Child

Reynolds: Angels' Heads

Pictures of children and homes of other lands

The sand-table is one of the finest visual aids for use with small children. They will enjoy seeing or working out their favorite Bible stories, as well as other subjects such as mission studies. Models are also valuable.

Moving pictures do not have the teaching value for this age that they have for older children, since few are made especially for the young child. It is not advisable to use stereoscopes, for it is too difficult for the child to get a good adjustment, and a poor one is hard on the eyes.

Older children , of the Junior age, will gain great help from the movie, slides, and stereoscope. They also like to use the sand-table and models. Maps and charts may be used with this age to great advantage for these children are interested in other people, and where

and how they live. Any visual aids used with this group should be as realistic as possible for the Junior child wants to see the things as it is--he wants the truth.

Some of our artists have given us realistic pictures that supply this need of the Junior-age student. James Tissot painted many scenes of the Holy Land. Many of Hofmann's pictures are true to life with correct detail. Among the present day artists Elsie Anna Wood has given us a series of New Testament pictures that appeal to Juniors and older students also. The details are correct, and the boys and girls enjoy seeing Christ pictured as a vigorous and attractive young man.

Another source of teaching pictures for older children is to be found in the many photographs available. Many of these may also be obtained in the form of slides.

Children of the Junior age are hero-worshipers. For this reason they enjoy the stories of the Old Testament, and they particularly like to trace a character through his entire life, thus getting a connected story of his adventures. Small pictures for notebooks of this type will be greatly appreciated. Stories of modern heroes may also be used.

The following list of pictures has been selected for use with the older children:

Biblical pictures:

Thomas Nelson Series: The Babe Among the Bulrushes

" " " : Samuel Hears the Call

" " " : David Anointed King

Thomas Nelson Series: The Dove Returns to Noah

" " " : The Burning Bush

Michelangelo: David (head)

Lerolle: The Arrival of the Shepherds

Girardet: The Flight Into Egypt

Wood: Twelve Years Old

" : Hilltop at Nazareth

Hofmann: Christ and the Doctors

Wood: Call of the First Disciples

Copping: Jesus and the Children

" : The Sermon On the Mount

Wood: The Sermon On the Mount

" : The Good Samaritan

Plockhorst: Christ's Entry Into Jerusalem

Wood: The Last Supper

" : Peter at the Tomb

Burnand: Peter and John Running to the Tomb

Extra-biblical pictures:

Millet: The Gleaners

" : The Angelus

Breton: The Song of the Lark

Watt: Sir Galahad

Boughton: Pilgrims Going to Church

Tarrant: The Harvest Moon

Alexander: The Printing Press



Plate LXXIV

Thomas Nelson Series: The Dove Returns to Noah



THE GOOD SAMARITAN.

"But a certain Samaritan . . . went to him, and bound up his wounds, pouring in oil and wine." St. Luke 10 : 30-37.
S.P.C.K. W. 1028.

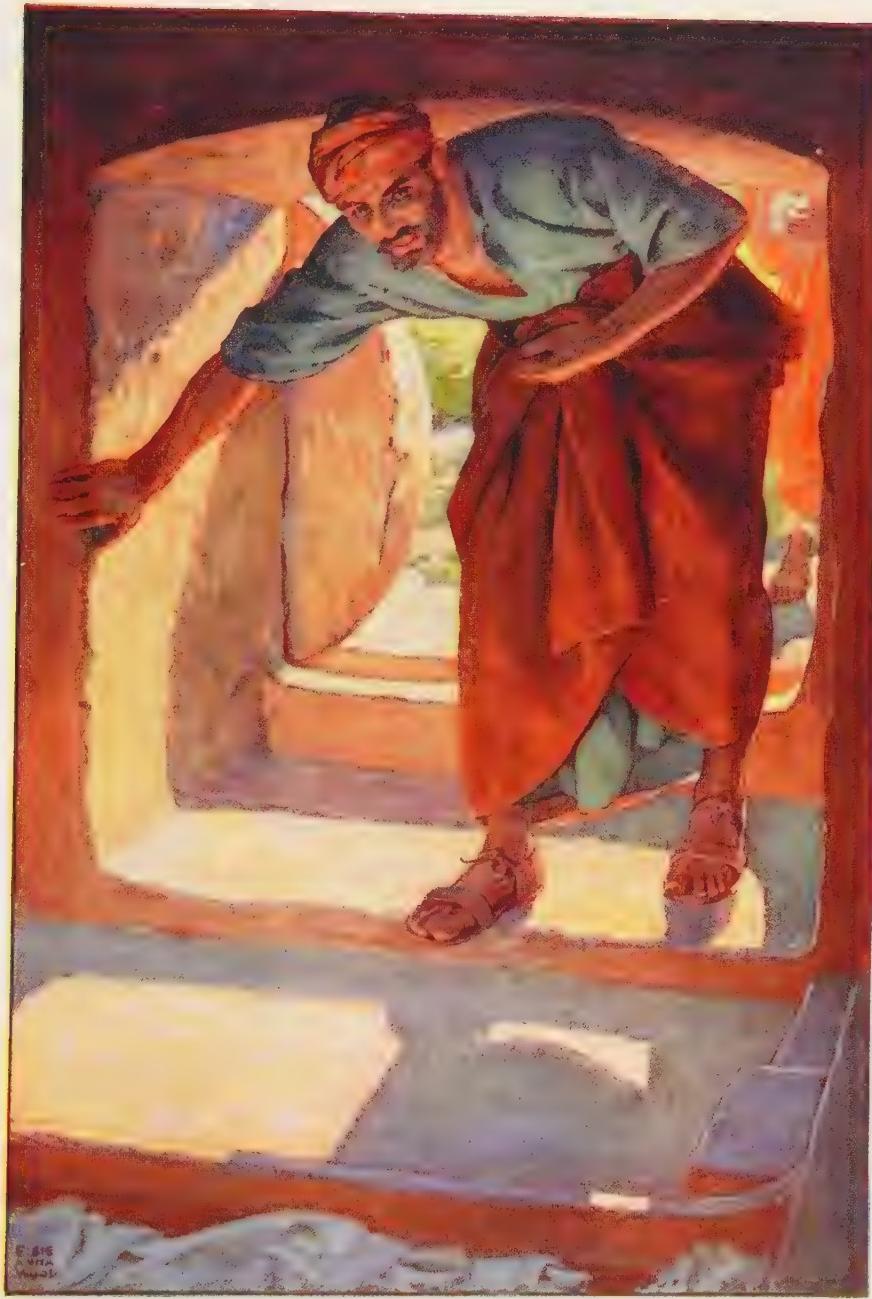
Made in Great Britain.



THE PERRY PICTURES, 814.
BOSTON EDITION.

CHRIST'S ENTRY INTO JERUSALEM.

FROM PAINTING BY FLOCKHORST. 1825-1907.
COPYRIGHT, 1909, BY EUGENE A. PERRY.



PETER AT THE TOMB.

"Then cometh Simon Peter following him, and went into the sepulchre." St. John 20:6.
S.P.C.K. W. 1026.

Made in Great Britain.

Ferris: Lincoln--The Rail Splitter

Bayes: Departure of the Mayflower

Pictures of people and homes of other people

Pictures and photographs of the Holy Land

In speaking of the interests of the Junior-age child Dr. Bailey says that

probably there is no period in the individual's development when the usual art-picture has less appeal. Pictures that represent other people's states of mind are not real to boys and girls. Pictured loves and hates, joys and sorrows and soul-experiences in general are largely beyond the realm of appreciation because they are subjective realities.¹

There is considerable difference in the visual material for children and those for young people. It is during the years of youth that the religious beliefs are formulated. Art is a very valuable implement for teaching religious truths and it has been used since the early Christian times as a means of spreading religious propaganda. Another characteristic of young people is the presence of great emotional intensity.

With the acquisition of full physical power comes the revelation of strong moods. Words, ideas, situations, arouse reverberations within, open vistas of feeling that seem to lead the soul out into large spaces and into the presence of ineffable glories and terrors. A new eye for beauty develops. Landscapes which were unnoticed in childhood now become significant, filled with wonder....There are morning shadows, noonday silences, deep glens of coolness under the pine and hemlocks, strange rustling of mystic messages in the leaves of the oak. It is not that these never existed before, but they were never perceived before. The individual has developed a new apparatus for the detection and absorption of the world of emotion. Now it happens that art is the visible expression of emotion and

¹ Bailey, op. cit., p. 59.

that great art embodies an ideal. Art is therefore a fitting medium to guide and enoble the emotions of youth.¹

These are only two of the many reasons why art should make a strong appeal to the young person. During these years there is greater sensitivity and power to grasp the details of the picture, and a definite responsiveness to spiritual suggestion. Dr. Bailey says,

Yet in spite of their new capacity to appreciate, it is unusual to find young people who are really interested in pictures. The cause lies in an almost entire lack of guidance. Nobody has taken it upon himself to tell young people what to look for in a picture; or, rather, the books on art interpretation make less of the message of the artist and more of his technique--his mannerisms in expression.²

The youth of the church are interested in Jesus and the other characters of the New Testament. The older young people will also show an interest in the teaching of the prophets in the Old Testament.

Almost every type of visual aid may be used with this age group. They are interested in maps, charts, graphs, and models, as well as all projected pictures. The following list of pictures suggests the types that appeal the most to young people:

Bible pictures:

Thomas Nelson Series: Ruth and Naomi

Sargent: Hosea

" : Isaiah

Michelangelo: David (head)

¹ Bailey, op. cit., p. 90 f.

² Ibid., p. 79.

- Taylor: When I Consider Thy Heavens
" : The Heavens Declare Thy Glory
- Hunt: The Light of the World
- Sant: The Soul's Awakening
- Sallman: The Son of Man
- Hofmann: Christ and the Rich Young Ruler
- Zimmerman: Christ and the Fisherman
- Seegar: Mary Hath Chosen the Better Part
- Wood: The Call of the First Disciples
" : The Good Samaritan
- " : The Return of the Prodigal
- " : The Nobleman at Cana
- " : The Sermon on the Mount
- " : The Last Supper
- " : Peter at the Tomb
- Plockhorst: Christ's Entry Into Jerusalem
- Da Vinci: The Last Supper
- Hofmann: Christ in Gethsemane
- Munkacsy: Christ on Calvary
- Spurgenberg: Three Marys at the Tomb
- Girardet: The Walk to Emmaus
- Extra-biblical pictures:
- Millet: The Angelus
" : The Sower
" : The Gleaners



THE PERRY PICTURES. 1031. SARGENT. 1886-
BOSTON EDITION. COPYRIGHT, 1897, BY CURTIS & CAMERON.

H O S E A .



THE PERRY PICTURES 1032.
BOSTON EDITION.

FROM PAINTING BY SARGENT. 1856-
COPYRIGHT, 1897, BY CURTIS & CAMERON.

ISAIAH.



Plate LXXX

"The Son of Man" by Warner Sellman, a Chicago commercial artist. This was painted in 1924.



Plate LXXXI

Zimmermann: Christ and the Fishermen



THE RETURN OF THE PRODIGAL

"He arose, and came to his father. But when he was yet a great way off, his father saw him, and had compassion, and ran, and fell on his neck, and kissed him." — St. Luke 15 : 20.
S.P.C.K. W. 1030

Made in Great Britain.



THE NOBLEMAN AT CANA.

"The nobleman saith unto Him, Sir, come down ere my child die."—St. John 4: 49.

S P C K. W. 100+

Made in Great Britain.



THE PERRY PICTURES. 3258.
BOSTON EDITION.

FROM PAINTING BY SPURGENBERG

THREE MARYS AT THE TOMB.

Pearce: Religion

Breton: The Song of the Lark

Watts: Sir Galahad

Brueckner: Washington at Valley Forge

Boughton: The Pilgrims Going to Church

Bayes: The Departure of the Mayflower

Corot: Spring

Mason: The Harvest Moon

Pictures of other lands for mission study.

Pictures of the Holy Land.

Inspirational scenery pictures.

In the adult religious education many types of visual aids may be used. The movie, slides, and stereoscope will be valuable. It is in this department that the graph becomes of great value for it represents the language of the business man and the busy housewife. Much information may be obtained from a graph in a very short time. Maps and charts are also part of the necessary equipment for adults, and the blackboard is of great assistance when the lecture or discussion method is in use. People of this age will enjoy the study of symbolical pictures and great masterpieces of religious art. Many of the young parents appreciate the study of religious art for children also. Sometimes a review of the recent archaeological discoveries will result in renewed interest in the Bible as a living book which came from great moments of the past.

Some adult groups have combined their study of visual materials

with service for the children of the Church. The women have mounted pictures for the pre-school and primary departments, and the men have built models to be used with the small children.

Almost any of the great religious pictures may be used with adults, but a few appropriate ones are listed here:

Biblical pictures:

Thomas Nelson Series: The Burning Bush

" " " : The Law Given On Mount Sinai

" " " : Ruth and Naomi

Wood: No Room in the Inn

" : The Good Samaritan

" : The Return of the Prodigal

" : The Nobleman at Cana

" : The Last Supper

" : The Feet-washing

" : The Storm on the Lake

" : Nicodemus With our Lord

Zimmerman: Christ and the Fisherman

Hofmann: Christ and the Rich Young Ruler

Seegar: Mary Hath Chosen the Better Part

Hunt: The Light of the World

Sant: The Soul's Awakening

Sallman: The Son of Man

Soord: The Lost Sheep

Copping: The Sermon on the Mount

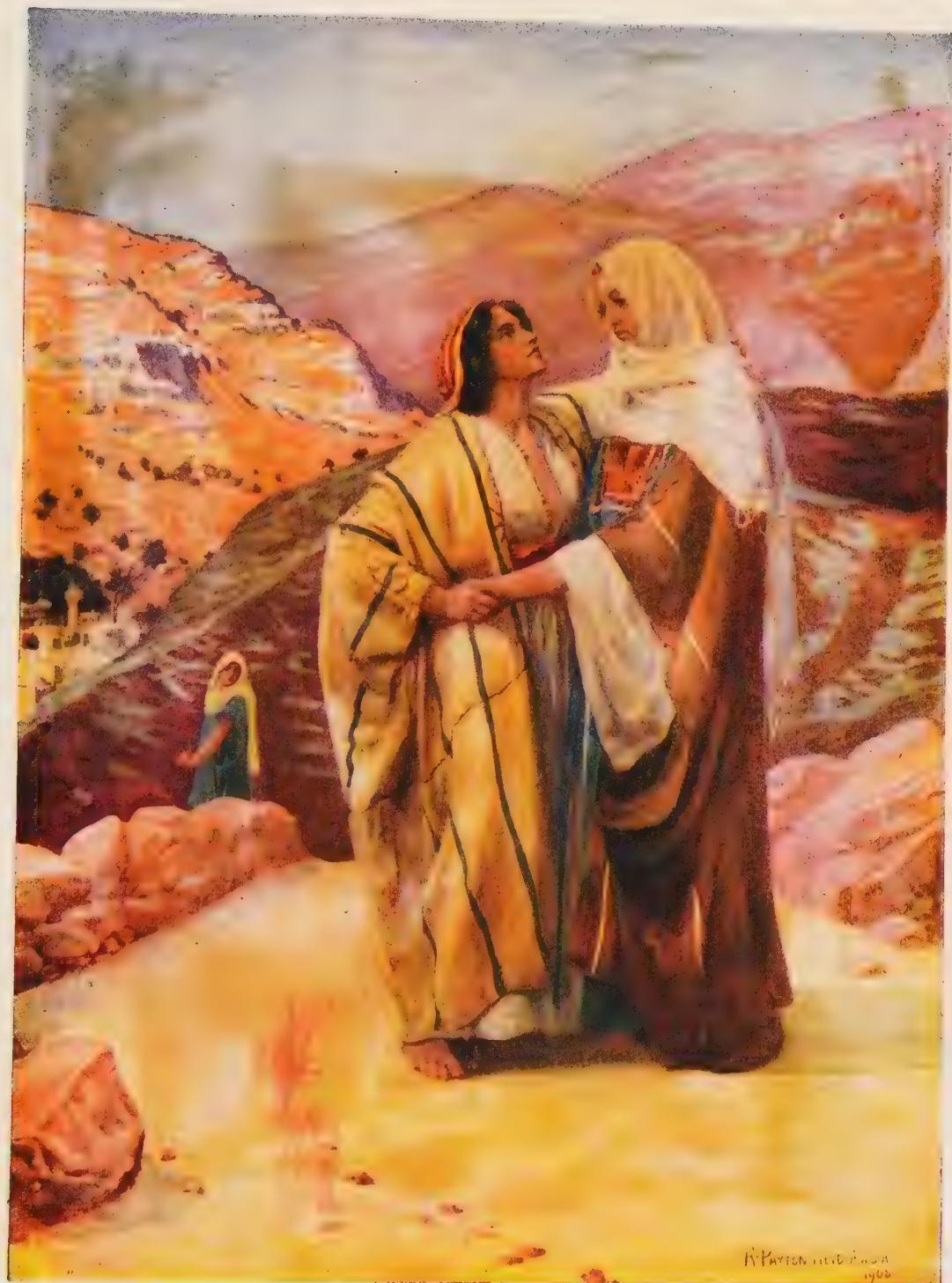


Plate LXXXV

Thomas Nelson Series: Ruth and Naomi



THE FEET-WASHING.

St John 13: 1-11 "Jesus began to wash the disciple's feet and to wipe them with the towel wherewith He was girded." (Verse 5.)
S.P.C.K. W. 1025.

Made in Great Britain.



STORM ON THE LAKE.

Jesus said unto the sea, Peace be still. St. Mark 4:39

S P - t - A

Made in Great Britain



NICODEMUS WITH OUR LORD.

St. John 3: 1-21. — Nicodemus, a ruler of the Jews, came unto Him by night, and said to Him, Rabbi, we know that Thou art a teacher come from God. — Verses 1-2.
S.P.C.E. W. 103.

Illustration by J. C. Green

- Plockhorst: Christ's Entry into Jerusalem
Da Vinci: The Last Supper
Hofmann: Christ in Gethsemane
Harrach: Peter's Denial
Munkacsy: Christ on Calvary
Spurgenberg: Three Marys at the Tomb
Schonherr: "Touch Me Not."
Burnand: Peter and John Running to the Tomb
Girardet: The Walk to Emmaus
Eichstaedt: Supper at Emmaus
Bida: Jesus by the Sea
Sargent: Hosea
" : Isaiah
Reynolds: Angel Heads
Taylor: The Lord is My Shepherd
" : The Heavens Declare Thy Glory
" : When I Consider Thy Heavens
Tarrant: All Things Bright and Beautiful
Michelangelo: David (head)
Extra-biblical pictures:
Millet: The Angelus
" : The Sower
" : The Gleaners
Breton: The Song of the Lark
Pearce: Religion

Pictures of the Holy Land and Archaeological discoveries

Pictures of other lands for mission study

Inspirational scenery pictures

The lists of pictures that have been given in this chapter are merely guides that might be of help in selecting visual materials for the various age groups. There are many pictures that may be used with several groups, and some teachers will be able to take a picture that is best for the Junior-age and use it successfully with older or younger children. A great deal depends upon the use that is intended for the picture and the way in which it is presented.

CONCLUSION

Chapter Six

CONCLUSION

One of the greatest present day needs of the educational system of the Church is better trained teachers who consider their work an important and necessary part of the entire plan of Christianity. During the last few years much progress has been made along the line of leadership training through the use of moving pictures and other visual aids.

One of the best ways in which a teacher may discover ways of improving her teaching is to observe other teachers at work, yet, it is difficult for any Church School teacher to observe another at work at the same task for the hours of duty do not usually vary. The directors of leadership training are meeting this problem by showing moving pictures of actual class-room procedure. Some of these films are examples of the different types of teaching, such as the drill, review, and appreciation lessons; while others show groups of boys and girls at work on various projects. Pictures of well equiped religious education plants often inspire a group of workers to seek ways and means of improving their own.

Visual aids have found their way into workers' conferences, also. In many cases material is brought into the conference and studied by the teachers. It is to be hoped that more local churches will adopt this plan. Teachers need to be trained to use visual aids to the best advantage. They should understand the fundamental reasons and techniques for the use of such materials. They need also to know

the sources of supply, and the care and use of the projection apparatus. Finally, they should understand how to enrich their present curriculum by the means of visual instruction.

Dr. Paul H. Vieth voices the following warning to teachers,

Do not look over the available sources and with a critical air, say, "If we only had good materials, we could follow these suggestions." Very few pictures come ready to be slid into position in a curriculum. Very often one will need to see in a picture something that the one who made it did not have in mind. Examine all the visual materials available, let imagination go to work, and the great number of good teaching possibilities that appear as if by magic will be surprising.¹

We so often hear people say that they believe in visual education but that their particular church cannot afford to use such expensive teaching materials. Any church can "afford" some types of visual aids. If there is no money for the purchase of pictures the children and women of the church can soon gather in a good supply of teaching pictures from magazines and lesson quarterlies. The older boys and men will be glad to join in the enterprise by building models, blackboards, and picture rails. As soon as a church is financially able, a definite amount of money should be placed on the budget for the purchase of visual materials.

In the religious education of the past too much emphasis has been placed upon the mere recitation of words. Teachers have too often been satisfied if the student could recite well-known Biblical passages and tell certain Bible stories. We have not taken the trouble to

¹ Paul H. Vieth, "Movies and Slides as Teaching Aids," op. cit., p. 18.

"probe behind the spoken word to discover to what extent genuine learning has taken place."¹ It is of no value to the small child to recite, "The Lord is my Shepherd, I shall not want" if he has no mental image of a shepherd and the care he gives his sheep.

As religious educators we should remember that we must do more than teach facts. It is the great task of the Church to give people inspiration and standards by which they may live their lives in accordance with the teachings of Christ. Facts are of little value unless through the use of them the child is helped to develop a better Christian personality. Subject matter should be taught for its intrinsic value. It should appeal to children and develop desired habits and attitudes.

The Church holds a unique position in the community. It is the only institution whose purpose is to instill in the hearts and minds of men the principles of Christianity, and help them to worship their Creator. Other institutions exist for the purpose of dispensing information along general lines, and for the purpose of moral education, but the Church alone teaches religion and develops Christian personality. And this great task—the development of Christian personality—can be aided greatly by the use of visual materials in Religious Education.

¹ Dorris, op. cit., p. 401.

APPENDIX

APPENDIX

Sources of Supply for Visual Materials

1. Photographs and Prints

The New York Sunday School Commission, Inc.,
416 Lafayette Street, New York City, New York.

W.A.Wilde Company
131 Clarendon Street, Boston, Mass.

Thomas Nelson Sons
381 Fourth Avenue, New York City, New York.

George P. Brown and Co.,
38 Lovett Street, Beverly, Mass. (Send 5¢ for catalogue)

The Perry Pictures Company
Malden, Mass. (Send 15¢ for catalogue)

The University Prints
11 Boyd Street, Newton, Mass.

Medici Society of America
Boston, Mass. (Margarett Tarrant's pictures)

Art Extension Society
65 East 56th Street, New York City, New York.

The Milton Bradley Company
Springfield, Mass. (Jessie Wilcox Smith's pictures)

Western Tract and Book Company
1713 Franklin Street, Oakland, California. (Elsie Anne Wood pictures)

Denoyer-Geppert Company
5235 Ravenwood Avenue, Chicago, Ill. (Colored nature pictures)

The National Geographic Society
Washington D.C. (Geographic pictures in sets with descriptive text
at \$1.50 per set.)

2. Stereopticon Slides

The Academy of Science (F.M.Woodruff, curator)
Chicago, Ill.
Slides of birds and flowers.

Asahel Curtis Photo Company
625 Colman Building, Seattle, Washington.
Excellent colored slides of the Pacific Northwest, priced at \$1.00.

George Kanzee
12 Geary Street, San Francisco, California.
Plain and colored slides for geography and art.

The Keystone View Company
Meadville, Pennsylvania.
Pictures and map slides of all types. Plain 45¢, colored \$1.20.

The National Geographic Society
Washington, D.C.
Special orders made up of many of the pictures found in the National Geographic. Priced at 75¢ each.

The American Schools of Oriental Research
409 Prospect Street, New Haven, Conn.
Pictures of archeology in Palestine. \$1.00 rental for a series
includes a typewritten lecture.

John D. Scott
106 West 52nd Street, New York City, New York.
Slides of the masterpieces of art.

Edward Van Altena
29 West 38th Street, New York City, New York.
Slides of the masterpieces of art.

The University Prints
Newton, Mass.
Slides made from the University prints, at 50¢.

The Kansas City Slide Company
1719 Wyandotte Street, Kansas City, Missouri.

The National Picture Service, Inc.,
324 East 3rd Street, Cincinnati, Ohio.

3. Filmstrips and Miniature Slides

The Society for Visual Education
100 East Ohio Street, Chicago, Ill.

The Spencer Lens Company
442 Niagara Street, Buffalo, New York.

The Bray Screen Products, Inc.,
130 West 46th Street, New York City, New York.

4. Projection Equipment (Still)

Bausch and Lomb Optical Company
623 St. Paul Street, Rochester, New York.

E. Leitz, Inc.
60 East 10th Street, New York City, New York.

The Spencer Lens Company
442 Niagara Street, Buffalo, New York.

The Keystone View Company
Meadville, Pennsylvania.

The Society for Visual Education
227 South LaSalle Street, Chicago, Ill.
Projectors for film strips.

The Bray Screen Products, Inc.,
130 West 46th Street, New York City, New York.
Projectors for filmstrips and miniature slides.

5. Motion Picture Projectors

The Acme Motion Picture Company
1030 West Austin Avenue, Chicago, Ill.

The Capitol Projector Company
133 West Washington Street, Chicago, Ill.

The Victor Animatograph Corp.,
Davenport, Iowa.

The De Vry Corp.,
1091 Center Street, Chicago, Ill.

The Bell and Howell Company
1801 Larchmont Avenue, Chicago, Ill.

The Eastman Kodak Company
Rochester, New York.

6. Religious Motion Picture Films

The Religious Motion Picture Foundation, Inc.,
40 Nassau Street, New York City, New York.

The Harmon Foundation, Inc.,
Division of Visual Experiment,
140 Nassau Street, New York City, New York.

The I.M.C.A. Motion Picture Bureau
347 Madison Avenue, New York City New York.
351 Turk Street, San Francisco, California.

The National Bible Publication Company
130 West 46th Street, New York City, New York.

Visual education departments of the various denominations.

7. Other Motion Picture Films

The United States Department of Education
Washington, D.C.

The United States Department of Agriculture
Washington, D.C.

Extension departments of the state universities.

Railway companies.

8. Screens

The Acme Metallic Screen Company
New Washington, Ohio.

The American Lux Products Company
50 East 42nd Street, New York City, New York.

The Bausch and Lomb Optical Company
623 St. Paul Street, Rochester, New York.

The Da-Lite Screen and Scenic Company
922 West Monroe Street, Chicago, Ill.

The Raven Screen Corp.,
1476 Broadway, New York City, New York.

The Spencer Lens Company
442 Niagara Street, Buffalo, New York.

9. Models

The New York Sunday School Commission, Inc.,
416 Lafayette Street, New York City, New York.

Various denominational houses.

10. Other Materials

The Meigs Publishing Company
41 W. Washington Street, Indianapolis, Indiana.

The New York Sunday School Commission, Inc.,
416 Lafayette Street, New York City, New York.

A.H. Eilers and Company
1124 Pine Street, New York City, New York.

The David C. Cook Publishing Company
Elgin, Illinois.

BIBLIOGRAPHY

BIBLIOGRAPHY

Arnold, Ernest J. "Why Visual Education", International Journal of Religious Education, Vol. XIV, (Nov., 1937), 6.

Athearn, Walter Scott. The Minister and the Teacher. New York: The Century Co., 1932.

Bagley, William Chandler. The Educative Process. New York: Macmillan Co., 1912.

Baker, Edna Dean. The Kindergarten Method in the Church School. New York: The Abingdon Press, 1925.

Bailey, Albert Edward. Art and Character. New York: The Abingdon Press, 1938.

Bailey, Albert Edward. The Gospel in Art. Boston: The Pilgrim Press, 1916.

Bailey, Albert Edward. The Use of Art in Religious Education. New York: The Abingdon Press, 1922.

Bays, Alice Anderson. Worship Programs in the Fine Arts for Young People. Nashville: The Cokesbury Press, 1940.

Beard, Frederica. Pictures in Religious Education. New York: George H. Doran Co., 1920.

Betts, Anna Freelove. The Mother-Teacher of Religion. New York: The Abingdon Press, 1922.

Betts, George Herbert. Teaching Religion Today. New York: The Abingdon Press, 1934.

Betts, George Herbert, and Marion O. Hawthorne. Method in Teaching Religion. New York: The Abingdon Press, 1925.

Book, Abbott. "Aids to Teaching Methods," The Church School Journal, Vol. 73 (April, 1941), p. 200.

Book, Abbott. "Why Use Art in Religious Education?", The International Journal of Religious Education, Vol. XIV, (Oct. 1937), p. 6.

Bonsall, Elizabeth Hubbard. Famous Hymns With Stories and Pictures. Philadelphia: The Union Press, 1923.

Brewbaker, Charles W. The Adult Program in the Local Church. New York: Fleming H. Revell Co., 1925.

Browne, Lewis. The Graphic Bible. New York: Macmillan Co., 1928.

Case, Francis H. Handbook of Church Advertising. New York: The Abingdon Press, 1921.

Cashman, Robert. The Business Administration of a Church. Chicago: Willett, Clark & Co., 1937.

Cather, Katherine D. Religious Education Through Story Telling. New York: The Abingdon Press, 1925.

Charters, Jessie A. Young Adults and the Church. New York: The Abingdon Press, 1936.

Conover, Elbert M. Building the House of God. New York: The Methodist Book Concern, 1928.

Crawford, Jessie Dell, and E. Winifred Crawford, "The Use of Motion Pictures in Leadership Education," The International Journal of Religious Education, Vol. XII, (April, 1936), p. 13.

Crosby, Rena L. The Geography of the Bible Lands. New York: The Abingdon Press, 1921.

Darsie, Charles. Adult Religious Teaching. St. Louis: The Bethany Press, 1930.

Dorris, Anna Verona. Visual Instruction in the Public Schools. Boston: Ginn and Co., 1928.

Faris, Lillie A. The Sand-Table. Cincinnati: The Standard Publishing Co., 1915.

Farnum, Royal B. Education Through Pictures. New York: Art Extension Society, 1928.

Fickes, George H. Principles of Religious Education. New York: Fleming H. Revell Co., 1937.

Fleming, Daniel Johnson. Christian Symbols in a World Community. New York: The Friendship Press, 1940.

Fleming, Daniel Johnson. Each With His Own Brush. New York: The Friendship Press, 1938.

Fleming, Daniel Johnson. Heritage of Beauty. New York: The Friendship Press, 1937.

Hayward, P.R. "Reaching Youth With Christian Symbols," International Journal of Religious Education. Vol. X, (Sept. 1933) p. 10.

Hewitt, Mildred. The Church School Comes to Life. New York: The Macmillan Co., 1932.

Hurlbut, Jesse Lyman. A Bible Atlas. New York: Rand McNally & Co., 1908.

Jones, Mary Alice. The Church and the Children. Nashville: The Cokesbury Press, 1935.

La Forge, John. The Gospel Story in Art. New York: The Macmillan Co., 1926.

Mackie, G. M. Bible Manners and Customs. New York: Fleming H. Revell Co.

Martin, A. W. Worship in the Sunday School. Nashville: The Cokesbury Press, 1918.

Maus, Cynthia Pearl. Christ and the Fine Arts. New York: Harper & Bros., 1938.

McCallum, Eva B. Guiding Nursery Children in Home and Church. St. Louis: The Bethany Press, 1934.

McCorm, C.C., "Luke's Translation of Semitic Into Hellenistic Custom", The Journal of Biblical Literature. Vol. LXIII, Part III, (1939), p. 213.

McKibben, Frank M. Intermediate Method in the Church School. New York: The Abingdon Press, 1926.

Merry, Frieda Kiefer and Ralph Vickers Merry, From Infancy to Adolescence. New York: Harper & Bros., 1940.

Munkres, Alberta. Primary Method in the Church School. New York: The Abingdon Press, 1921.

Mursell, James L. Educative Psychology. New York: W. W. Norton & Co., 1939.

Parker, Helen Vaile, "Juniors Make Simulated Windows", The International Journal of Religious Education. Vol. XVI, (Feb. 1940), p. 12.

Paulsen, Irwin G. The Church School and Worship. New York: The Macmillan Co., 1940.

Perkins, Jeanette E. The Amateur Poster-Maker. Boston: The Pilgrim Press, 1924.

Pierce, Robert F.Y. The Pictured Truth. New York: Fleming H. Revell Co., 1895.

Powell, Marie Cole. Guiding the Experience of Worship. New York: The Methodist Book Concern, 1935.

Powell, Marie Cole. Junior Method in the Church School. New York: The Abingdon Press, 1931.

Rex, Ruth Irwin. We Worship. New York: The Century Co., 1930.

School Use of Visual Aids. Education Bulletin # 4, Washington D.C.: United States Government Printing Office, 1938.

Sheridan, Alma Stanley. Teaching Intermediates in the Church School. New York: The Methodist Book Concern, 1928.

Shields, Elizabeth. Guiding Kindergarten Children in the Church School. Richmond: The Onward Press, 1931.

Shipley, Richard L., "Using the Treasury of Religious Art," The International Journal of Religious Education. Vol. XIV, (Oct. 1937), p. 10.

Smith, H. Augustine. Worship in the Church School Through Music, Pageantry and Pictures. Elgin: David C. Cook.

Smithers, Ethel L. Teaching Primaries in the Church School. New York: The Methodist Book Concern, 1930.

Sollitt, Kenneth W. Preaching From Pictures. Boston: W.A. Wilde Co., 1938.

80. Sources of Visual Aids and Equipment. Education pamphlet Washington D.C.: The United States Government Printing Office, 1937.

Steere, Douglas V. Prayer and Worship. New York: The Association Press, 1938.

"Still Pictures Aid Worship", The International Journal of Religious Education. Vol. XIV, (July, 1938), p. 21.

Thomas, Marion. The Primary Worker and Work. New York: The Abingdon Press, 1920.

Thurston, Carl H.P. The Art of Looking At Pictures. New York: Dodd, Mead, and Co., 1930.

Underhill, Evelyn. Worship. New York: Harper Bros., 1937.

Utilization of Visual Aids, a survey prepared by the Educational Department of the Victor Animatograph Corp., Davenport, Iowa: Victor Animatograph Corp.

Vieth, Paul H. "Movies and Slides As Teaching Aids", The International Journal of Religious Education, Vol. XI (July, 1935), p. 17.

Vieth, Paul H. "The Projector In the Service of Christian Education", The International Journal of Religious Education, Vol. XII (April, 1936), p. 8.

Vieth, Paul H. Teaching For Christian Living. St. Louis: The Bethany Press, 1929.

Vieth, Paul H. "Teaching With Film Slides", The International Journal of Religious Education, Vol. XVII (April, 1940), p. 14.

901. Visual Method in the Church Curriculum. Educational Bulletin Chicago: The International Council of Religious Education, 1940.

The Visual Review. Published annually. Chicago: The Society for Visual Education Inc., 1940.

Vogt, Von Ogden. Art and Religion. New Haven: Yale University Press, 1921.

Wallace, J. Sherman. Worship In the Church School.
Philadelphia: The Judson Press, 1930.

Wilson, Della F. Primary Industrial Arts. Peoria, Ill.:
The Manual Arts Press, 1926.

Wilson, Frank E. An Outline of Christian Symbolism. New
York: The Morehouse-Gorham Co., 1933.

Woodbury, Crystal G. "A Triptych to Use At a Worship Center",
Children's Religion, Vol. II (March, 1941), p. 32.

GTU Library



3 2400 00687 2604

LIBRARY USE ONLY

